The Making and Placing of a Personal View: Questions of Place

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Abstract

The Making and Placing of a Personal View: Questions of Place uses various making methods to explore both the artist's and others personal connection to place.

The research investigates the intersection of memory, identity, and place. Memory is what informs personal history and collective futures. Identity, for the artist is as daughter, sister, mother, wife, friend, crafter, artist, woman and now widow. For others involved in the research, it is as Indigenous Elders, rangers and locals connected to specific sites. Place as which grounds and locates memories and landscapes that preoccupy the creative works.

Memory and identity is explored materially through making, connecting art to place using craft's historical connection with domestic and natural environments. Using the postmodern feminist geography of Doreen Massey, place is a site of flow and routes, rather than origins and roots. The relation between art and Massey's notion of place is investigated as sympathetic to craft as a feminine epistemology.

The creative work created comprises of four large textile patchworks, a series of small embroideries, and a pair of gouache paintings. The making of three large patchwork banner works were informed by conversational interviews conducted with Indigenous and non-Indigenous rangers. The banner works were installed for the duration of a weekend in Darebin Parklands in Alphington, Victoria in 2016 and at Pigeon House Mountain Didthul, Morton National Park, NSW in 2017. Performative and documentation photographs and videos were created in response to these installations. In addition a hand-stitched patchwork was slowly constructed over a year of grief and then used as a cloak and protective cloth in directed performative photos shot in the garden and on the roof of the artist's home.

Statement of Authorship

Except where explicit reference is made in the text of the thesis, this thesis contains no material published elsewhere, or extracted whole or in part from a thesis by which I have qualified for, or been awarded another degree or diploma. No other person's work has been relied upon or used without due acknowledgement in the main text and bibliography of the thesis.

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Chapter 1: Introduction

Deep and Fleeting Connections

My research is concerned with both deep and fleeting personal connections to place.
A catalyst and motivation to undertake this research was a conversation I had in 2015 with Gunaikurnai Elder and educator Aunty Doris Paton. I met Aunty Doris for the first time at her home whilst returning an artifact to the Gunaikurnai, the traditional custodians of the land in Gippsland. My father had found the artifact in the 1970s at the edge of a creek in the valley my childhood home overlooked, not far from where Aunty Doris lives. We talked at length, about our families and their interactions, discriminatory attitudes of the local community, the continued need for change, and a shared interest of quilt making. A most affecting thread that ran through many of our conversations was the practice and notion of 'making do', something we share and had inherited from our parents.

Aunty Doris and I also talked about the site where the artifact was found in the creek valley, my memories of swimming in the creek, where eels also swam, and a rocky outcrop where, as a teenager I would retreat from the outside world. Aunty Doris suggested the valley probably had a campsite and meeting place where her people, over millennia, would visit each year for reasons dictated by food availability, nature and the seasons. Through her I felt a sense of responsibility to think about 'our farm', in a deeper, nuanced and multidimensional way.

I came away from Aunty Doris with the sense I needed to think about place differently and to approach my making with a broader perspective. That in talking to other people, both Indigenous and non-Indigenous, I could activate this multidimensional perspective I was keen to grow.

Aunty Doris had been taught ways of knowing from her parents and community members that shaped her understanding of places from a deep cultural connection and an understanding of land through the traditions of the Monaro Ngarigo/Gunaikurnai. In her PhD research[1] and in a subsequent journal article[2] she discussed the two worlds and the ways of knowing she has used throughout her professional life as an educator in western and Indigenous contexts.

[1] Paton, Doris. 2009 "A Journey with Woolum Bellum Koorie Open Door Education (KODE) School. Its Life Cycle in Meeting the Educational Needs of Aboriginal Children**"** PhD thesis, RMIT University
[2] Paton, Doris. 'Walking in two worlds' *Independent Education*, Vol. 42, No. 1, Apr 2012: 8-10.

My changed thinking brought on by my conversation with Aunty Doris is similar to the way contemporary Tasmanian philosopher Jeff Malpas thinks in *The Intelligence of Place.* He proposes:

> To talk of the 'intelligence' of place is to refer to both the intelligible character that belongs to place and to the apprehension of that character in our own thinking. To look to the intelligence of place is thus to look to the character of place and the character of our encounter with place. The two are inevitably and inextricable connected, since we cannot attempt to address the character of place without also addressing the encounter on the basis of which the character of place can even arise as an issue for us, and yet neither can we afford to simply collapse the two.[3]

In this research, conversations about, and interactions with places are threaded into creative works.

Theories of place and space by postmodern geographer Doreen Massey inform the feminist art traditions I utilise, specifically 'femmage'[4]. Domestic craft techniques reclaimed by feminist artists in the 1970s such as patchwork, embroidery and natural dyeing are employed. In addition, I use performance and participation methods that also have strong links with 1970s feminist art practice.

Samoan born and Australia based artist Maryann Talia Pau[5] has discussed the power of weaving whilst working with other women at Melbourne social enterprise *The Social Studio*[6], using weaving techniques attached to her cultural heritage. She explains:

> …I love weaving and how a universal craft such as this can be a beautiful language that many people can use to celebrate their identity… I loved hearing how weaving could take some of them back to their childhood, and remind them of simple pleasures, like aunties being cheeky or laughing…[7]

As Talia Pau suggests, weaving as a craft technique has a depth and connection to childhood, identity and places of significance. In the course of my research I have experimented with various making methods, including craft techniques from various cultural traditions. The patchwork English paper piecing method, which my mother taught me as a child and the satin stitching embroidery used to decorate traditional Hungarian blouses are most connected with

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[3] Malpas, Jeff. ed. *The Intelligence of Place: Topographies and Poetics* (London, Oxford, New York, New Delhi, Sydney: Bloomsbury Academic, an imprint of Bloomsbury Publishing Plc, 2nd ed. 2017)
[4] Femmage is a term coined by feminist artist Miriam Schapiro that I have interpreted as a way of working by women (and some men) that combines the idea of a 'homage' and 'collage'.
[5] The Pacific Women's Weaving Circle was founded in 2010 by artists Maryann Talia Pau and Lisa Hilli as a space for Pacific women living in Melbourne, Australia to connect, socially and culturally. Since re-located to Brisbane, Australia.
[6] The Social Studio is a social enterprise launched in 2009. It has grown into a fashion school, a clothing label, a retail shop, a digital textile print studio, a clothing manufacturer and a community space created from the style and skills of young people from new migrant and refugee communities. www.thesocialstudio.org accessed 5/3/19
[7] McCabe, Tess. *Conversations with Creative Women* (Melbourne: Creative Minds, 2nd ed. 2019) 41

my ancestry, however it is not just the origins and family heritage which make these methods of making poignant. The creative works discussed are imbued with meaning because of personal memories that are attached to specific places and connected to ways of making the art objects, the installations and performative aspects of the site specific projects.

This research is an art based practice-led project where I aimed to investigate the intersection of three terms, memory, identity and place. Memory is that which informs our individual and collective histories and future. Identity, in my case as daughter, sister, mother, wife, friend, colleague, teacher, crafter, artist, woman and now widow. For others involved in this research, I learn of their identities and roles through conversational interviews. Place grounds the location of memories and entwines them into the creative works.

The key research questions are:

> In what ways does my art practice participate in a feminist conception of place, and what are its terms?
> - How might women's craft construct place?
> - How can Doreen Massey's understanding of place be applied to my art?

I propose there is a relation between art and Massey's notion of place that is sympathetic to craft as a 'feminine epistemology'. For example this is evident in the work of artists' such as Miriam Schapiro, Sonia Delaunay and Louise Bourgeois whose work I discuss. I also draw on thinking by art critic and writer on place, Lucy Lippard. My research sets out to contribute to the creative arts field in the layering of personal and collective interconnections of place, identity and memory.

Place and the personal places

Geographer Tim Creswell defines place as "…all spaces which people are attached to in one way or another. This is the most straightforward and common definition of place - a meaningful location"[8]. Creswell states one of the most straightforward ways of attaching meaning to a location is to name it. Naming helps to identify a location that can also be interpreted or considered in a myriad of ways. My family has all kinds of names for places that have meaning only to us. We have 'The Spy Carpark' at our local station, 'The Zelf Tree' in my parent's backyard, and 'The Spiderweb Park' in a nearby suburb. These names are loaded with, stories and actions attached to these places. For this research I concentrate

[8] Creswell, Tim, *Place: A Short Introduction* (Malden, MA: Blackwell Publishing, 2004) 7.

on locations that I visit, pass through or have reconnected with during my candidature and the varied meanings these places hold for myself and others.

Many fleeting interactions, which occur with places because of the everyday flow of life are considered. Deeper connections to specific sites relating to specific memories and marking life stages such as childhood, early motherhood and more recently the sudden loss of my partner are investigated. An autoethnographic[9] approach is used, which key researchers in the field, Tony Adams, Stacy Holman Jones and Carolyn Ellis assert is "a research method that, to the best of its/our ability, acknowledges and accommodates mess and chaos, uncertainty and emotion."[10]

Specific places

Three projects over the three years of my candidature were undertaken and help form the structure of this exegesis. A chapter is dedicated to each project including discussion of additional works that flow into and around these major projects.

Firstly, at the Darebin Parklands in November 2016, I created an installation and documented performative works that are discussed in Chapter 3 titled *Map of Contemplation.* Secondly, Chapter 4 *Mapping Serendipity* focuses on Pigeon House Mountain Didthul in Morton National Park, near Ulladulla, New South Wales were works were installed and documented in November 2017. My final project *Mapped Grief* was to be a reconnection with the location of my childhood home in Gippsland, but because of Adrian's sudden death in early 2018 and the changing direction my life has taken, I decided instead to focus on the site of our home in Montmorency, an outer urban fringe suburb of Melbourne. This project is discussed in Chapter 5.

[9] Authoethnography is a qualitative research methodology that combines research, writing, story and method that connects autobiographical and personal to the cultural, social and political.
[10] Adams, Tony, Holman Jones, Stacy, & Ellis, Carolyn. *Autoethnography: Understanding Qualitative Research*. (New York: Oxford University Press, 2015) 9

Chapter 2

Routes and Flow

In this chapter the routes and flow of my art making, in which materials, connected with specific locations, are explained. I outline why frameworks such as grids, constraints and semi structured interviews are employed to assist with the creative process.

Placing Place

Throughout this research I investigate into the ways which meaning, hope and contradictions surrounding 'place' inform my art making. To consider these propositions I focus on Doreen Massey's theories regarding place and space. Massey considers place in terms of routes and flows. In doing so, any place I interact with, use as a starting point, whether brief and fleeting, or one with a deep and embedded relationship, are considered in what Massey asserts are "unfixed, contested and multiple[11]" She considers the spaces we occupy as "cutting through a myriad of stories going on.[12]

Massey observed her own struggles with place as "on the one hand rejecting the parochialisms and exclusivities that a commitment to place can generate and yet on the other hand wanting to hang on to a genuine appreciation of the specificity of local areas."[13] Within my research, I engage with these concepts and honour Massey's consideration of the "multiplicity of the world."[14]

Multiplicity is considered through conflicting and fractured personal memories of being in or passing through places, across time and space. It is also considered through the perspective of others, gained through interviews, in relation to connection to place. Multiple perspectives therefore become integrally entwined in the conception and making of the textile artworks where feminist art traditions develop meaning through the actual materiality of the making. The installation of these textiles and the documentation of the work on site in directed performative photographs and video, activates with works in the site.

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[11] Massey, Doreen. *Space, Place and Gender.* (Cambridge: Polity Press, 2007) 5.
[12] Massey, Doreen in interview with David Edmonds "Doreen Massey on Space" https://www.socialsciencespace.com/2013/02/podcastdoreen-massey-on-space/ accessed 8 September, 2018 12:43 PM
[13] Massey, Doreen. 'Landscape as a Provocation: Reflections on Moving Mountains' *Journal of Material Culture* Vol. 11(1/2), 35
[14] Massey, Doreen in interview with David Edmonds

How these multiplicities are considered within the making process, and the frameworks I use, are introduced next.

Freehand grids

To catch fractured and multiple personal perspectives, I draw a freehand grid to begin explorations. The works that evolve from these grids initially become two dimensional studies on paper. From the studies, artworks of varying scale and complexity evolve from small intimate embroidered works to large constructed patchwork banners.

The grid is used as a device to capture and visually explore individual connection and interaction with the natural and built environment. A hand-drawn grid provides a framework to allow fractured memories to surface and manifest via shape and colour. I relate to Italian novelist Elena Ferente's observation of her writing process. She states "fragments from varying sources collide in the world and in our heads.[15]" Ferente uses the fragments as the basis for her novels. The grid, for me, becomes the means where the collision manifests, out of my mind, into the world.

When Rosalind Krauss' interrogated the grid, and its emblematic role in 20th Century Modernist art, she argued "…like all myths, it deals with paradox or contradiction not by dissolving the paradox or resolving the contradiction, but by covering them over so that they seem (but only seem) to go away."[16]

Krauss observed that the exploration of physiological optics during nineteenth century painting manifested with the use of the grid, where it became a "...matrix of knowledge. By its very abstraction, the grid conveyed one of the basic laws of knowledge – the separation of the perceptual screen from that of the "real" world[17]." Krauss suggested:

> By virtue of the grid, the given work of art is presented as a mere fragment, a tiny piece arbitrarily cropped from an infinitely larger fabric. Thus the grid operates from the work of art outward, compelling our acknowledgement of a world beyond the frame[18]

I imagine my freehand drawn grid as being flattened from a series of overlapping loose and flexible nets that catch multiple stories, observations, feelings and moods. Massey's extensive critiques of the complexities involved in the consideration of place aids my creative

[15] Ferente, Elena. *Frantumaglia* (Melbourne: The Text Publishing Company, 2016) 334.
[16] Krauss, Rosalind. *The Originality of the Avante-Garde and Other Modernist Myths,* (Cambridge Massachusetts & London: The MIT Press, 1986) 11.
[17] ibid. 16.
[18] Krauss.18.

process to consider social, political and cultural implications in how to consider the shifts and evolving nature of a place.

For my small intensely stitched works the grid catches a fleeting multi-sensory snapshot memory of being within or passing through a landscape. Once the image is caught in a sketch in my visual diary, then it is slowly transferred by hand, with needle and thread using satin stitch, into an intimate embroidered art object.

For the larger patchwork textile banner works, a grid structures the initial design through which a deeper connection to place emerges. The colours and shapes used are informed by my own relationship with the site and the consideration of other people and things who became entwined in the project. The works hang, suspended from trees contrasting to the messy grid of the bush.

For the works and projects made prior to Adrian's death the grid is the starting point, the controlling framework. In contrast, in the project discussed in chapter 5 *Mapped Grief* the grid develops during the flow of the making. It becomes inherent within the piecing together of fabric patchwork pieces which act as a memorial cloak and comforting protective second skin in directed performative photographs and soft sculpture works.

The essence of shape and colour

A hand drawn grid with the addition of shape then colour enables me to visually capture the essence of a work. A combination of memories (both mine and others, real and imagined) are considered and represented by shape and colour. Firstly diagonal, vertical, horizontal and occasionally curved lines manifest to become shapes. Dominant features of landscape or the sky such as a mountain, a dwelling, a fence, clouds, or the moon could be at the forefront of my memory. Or it may be a shape or color which has been connected to or mentioned by an interviewee. As I add these lines, drawn in a process of semi-automation, conjured up from reimagining the overlap of webs from the imaginary nets.

Colour is added within the lines and grid to complete the composition. The colour combinations are, in one sense, an attempt to capture the memory and feel of a place. For example, a sketch may have become triggered by a conversation, a thought, a view or a combination of these.

The selection, application and combination of colours is linked to my emotional flow. The visual diaries which contain my gridded sketches become an atlas of sort, mapping the moments and places where I've noticed and recorded a sense of joy and wonder in the world. The essence is captured at the time of my visual diary sketch. The multiplicity of meaning becomes richer in the final stitched work through the process of making.

Making and making-do

Anthropologist Tim Ingold in the introduction to his book *Making* writes:

> In the study of material culture, the overwhelming focus has been on finished objects and on what happens as they become caught up the life histories and social interactions of the people who use, consume or treasure them. In the study of visual culture, the focus has been on the relations between objects, images and their interpretations. What is lost, in both fields of study, is the creativity of the productive processes that bring the artefacts themselves into being: on the one hand in the generative currents of the materials of which they are made; on the other in the sensory awareness of the practitioners. [19]

Ingold's observations are important in considering the complexity of the materiality and meaning that becomes entwined in my making process.

The art making within this research is grounded in a commitment to re-use materials and continue the tradition of 'femmage' as a method of making. In the patchworks I employ a 'make do' attitude of using what is at hand, from op-shops or gifted worn-out garments. Up-cycled clothing is used partly as an environmental concern, but there is also a consideration of who wore the clothes and their personal connection to a relevant place. For example I used shirts given to me by rangers who worked at the relevant sites and the shirts worn by Adrian in our home and spanning the length of our relationship.

The place of femmage

Miriam Schapiro, a key figure in the Feminist Art Movement, coined the term 'femmage' in one of the first issues of *Heresies* in 1977. In the article, co-written with Melissa Myer, she called forth traditions and key characteristics of women's making from across cultures and centuries, urging for these to be recognized in the mainstream and exhibited in museums and galleries[20]. I am taking up that call, over 40 years later, at a time when feminism is being revisited, questioned and expanded, with many of the same issues and new ones being

[19] Ingold, Tim. *Making: Anthropology, Archaeology, Art and Architecture* (London and New York: Routledge, 2013,) 7.
[20] Schapiro, Miriam and Meyer, Melissa. "Waste Not Want Not: An Inquiry into what Women Saved and Assembled--FEMMAGE." *Heresies I*, no. 4 (Winter 1977-78): 66-69.

interrogated. The recent exhibition *Unfinished Business: Perspectives on Art and Feminism*[21] at Australian Centre for Contemporary Art (ACCA) is an example of how the dialogue between the feminisms of the 1970s are being revisited in the current contemporary art landscape.

The work of Schapiro's practice which is most relevant to this research, was produced during her involvement as a key member of the Pattern and Decoration[22] movement in the mid to late 1970s. Schapiro affirms the use of characteristics of femmage that I also employ including the use of fabric scraps, collecting, and repurposing materials. These are all examples of the use of 'making do'. Schapiro's works *Anonymous was a Woman* (fig.1) and *Connection* (fig.2) both use fabric sourced from other women's collections, specifically patchwork piecing and hankies. Schapiro combines these textiles with painted blocks of colour, utilizing a grid as a guide. These richly textured works, seen from a distance, are bold in structure and colour. Then on closer inspection areas of fine stitching and detail are revealed.

Unlike Schapiro, my use of fabric and repurposed clothing has a meaning attached to a specific place. The fabrics, mostly cottons and linens, dyed from flora collected at the relevant sites, or shirts cut up for piecing the patchwork, consider who has worn the clothing, and how they have a connection to the site. The natural dyeing process and the gifting and sourcing of clothing provide a colour palette constraint.

Constraints and routines

A 'making do' aspect also incorporates the everyday flow of life that provides rhythms, structures and routines. The making of works occurred in and around my roles which effects what I can carry. My small stitched works are small partly because the size makes them portable. I carry my entire embroidery stash and visual diary in a shoulder bag so I can stitch these works in and amongst the responsibilities I hold.

When and where I stitch has become a routine. I have ample time to stitch whilst waiting for my daughter to do her weekly ballet classes, at the end of the day with a cup of tea half watching TV, during train travel, or visiting family and enduring awkward intergenerational

[21] *Unfinished Business: Perspectives on Art and Feminism* Australian Centre for Contemporary Art, Melbourne, curated by Max Delany, Annika Kristensen, Paola Balla, Julie Ewington, Vikki McInnes, Elvis Richardson, 15 Dec 2017–25 Mar 2018

[22] Pattern and Decoration was an American art movement that emerged in the 1970s. These artists were inspired by 1960s liberation politics, particularly feminism, as well as by African, Middle Eastern, and Asian art. Artists produced large paintings, fabric pieces, and sculptures emphasizing pattern and all-over decoration. It was a movement which reacted against Minimalism and Conceptualism.

conversations, or on visits to my mother whilst she is in residential aged care or hospital which has been a regular necessity in the past few years since she was in a comma for three days after a fall resulting in a head injury and subsequent diagnosis of Alzheimers disease.

The slow and rhythmic routine of the making enables me to contemplate a memory of joy from a multi-sensory moment allowing concentrated and meditative action.

These constraints which are built into my making process ensure that a safe and comfortable flow of colour can take place. Self imposed structure, including the grid provides a feeling of security and control, allowing a flow of colours to manifest. It is the pinnacle of the process for me. The freedom and joy of applying colour in an intuitive way.

Artist and textile designer Sonia Delaunay at the end of her career wrote of similar approaches to applying and experimenting with colour, at a time when she was returning to painting. Her life journey had involved immigration from rural Ukraine to St Petersburg and then to Paris and Portugal prior to and during the Second World War. An astute and 'make do' artist, Delaunay broke through many prejudices and barriers as a woman and immigrant. Her following six steps speak of the benefits of routine, change and flow in her artistic process and the joy expressed through colour conjured up from her inner world:

1. The issue is learning again how to paint and finding new means of doing it. Technical and plastic means.
2. Colour liberated from descriptive, literary use; color grasped in all the richness of its own life.
3. The vision of infinite richness awaits the person who knows how to see the relations of colors, their contrasts and dissonances, and the impact of one color on another.
4. Add to this the essential element – Rhythm – which is its structure, movement based on number.
5. As in written poetry, it is not the aggregation of words which counts, but the mystery of creation which yields or does not yield feeling.
6. As in poetry, so with colors. It is the mystery of interior life which liberates, radiates, and communicates. Beginning there, a new language can be freely created. [23]

Place frameworks

In each of the following chapters is an analysis of structural frameworks that enable complex layered meaning in response to places that is deepened through the act of making. Femmage is discussed in relation to my personal creative journey. Doreen Massey's notion of place that is sympathetic to craft as a 'feminine epistemology' will be analysed in reference to the work of Sonia Delaunay, Louise Bourgeois, and Rosemary Laing.

[23] Delaunay, Sonia *The New Art of Color: The Writings of Robert and Sonia Delaunay* Arthur A. Cohen ed. 'Text by Sonia Delaunay for Portfolio of Prints' The portfolio, published by Galleria Schwarz, Milan, in 1966, contains a reproduction of Sonia Delaunay's handwritten text. (New York: The Viking Press, 1978) 213.

Figure 1.
Miriam Schapiro *Anonymous was a Woman* 1976.
Acrylic and collage on paper,
76.2 x 55.9 cm

Figure 2.
Miriam Schapiro *Connection* 1978
Found embroidered handkerchiefs and acrylic on canvas
152.4 x 152.4 cm

Chapter 3

Map of Contemplation

Compared with Doreen Massey's 'routes and flows' conception of place, Lucy Lippard articulates a multi-dimensional perspective. In this chapter I map my personal connection to specific places that inform my art making.

> Place is latitudinal and longitudinal within the map of a person's life. It is temporal and spatial, personal and political. A layered location replete with human histories and memories, place has width as well as depth. It is about connections, what surrounds it, what formed it, what happened there, what will happen there. [24]

Park contemplation

The first project *Map of Contemplation* involved the installation of a pair of textile banner works on site at the Darebin Parklands during 2015, the first year of my candidature. At the time I was conceiving these works, and a framework for the research, I was also delving into Massey's consideration of place and considering how the manifestation of the making process could be argued to contain and engage in a feminine epistemology.

The Stony Rises Project[25] and accompanying book *Designing Place: An Archaeology of the Western District*[26] served as an important introduction to a style of research I aspired to. The *Stony Rises Project* entwined personal stories and art practices, incorporating various cultural and social perspectives, to collectively respond to the region of the Western District in Victoria. Laurene Vaughan spoke of her personal involvement in these projects as artist, editor and curator at a seminar I attended.[27]

In my small gouache work on paper titled *Contemplating Laurene's Making, Walking, Noticing, Seeing* (fig.3), I remember a moment on the train ride home following Laurene's presentation. The actions of making, walking, seeing and noticing would become central

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[24] Lippard, Lucy. *The Lure of the Local: Senses of Place in a Multicentered Society* (New York: New Press, 1997) 7.
[25] *The Stony Rises Project* exhibition, curated by Byrne, Lisa, Edquist, Harriet, Vaughan, Laurene, RMIT Gallery, 23 July-11 September 2010.
[26] Byrne, Lisa, Edquist, Harriet, Vaughan, Laurene. eds. *Designing Place: An Archaeology of the Western District* (Melbourne: Melbourne Books, 2010).
[27] Vaughan, Laurene. *Diasporas, Displacement & Design - Cultural Heritage, Transience, Identity & Home* Design Futures Lab research seminar, RMIT University, Building 9, Level 4, Room 32, 6 May, 2016

to the research framework I was developing. I was taking on a "multifarious nature of the making and meaning of place."[28]

Another small gouache *Easter Moon, Glen Forbes* (fig.4) also captures a moment of clarity about the intent of my approach. Whilst sitting around a camp fire with friends, a large Easter moon appeared around the edge of an adjacent hillside. This memory contained a clear and serene moment of calm and clarity, of feeling aligned with the cycles of the seasons and community, whilst grounded to a place that carried many stories, conversations and histories. As with many of my works, the fractured capturing of this memory started as a grid sketch in my visual diary and evolved into various routes of making in the first project.

Both these small gouache works helped to inform the watercolour painted designs for the patchwork banners that would hang in the wetlands of the Darebin Parklands. See illustration (fig.5)

Contemplating Patchwork

The personal importance of making, and specifically patchwork, stems from a childhood memory of when and why my mother taught me to sew using the English paper piecing method[29]. Aged about six, sitting at our large wooden kitchen table with a view out the living room windows to the creek valley below, this particular memory and the action of hand-stitching has since carried feelings of a sunny and comforting calm.

I had seen a brightly coloured patchwork quilt and begged my mother to teach me to sew. My first patchwork, a labor of love, was finished when pregnant with my daughter, Cleo about thirty years later. A neatly folded quilt at the base of a bed still provides a feeling that resonates when I view other artworks that affect me deeply. This quilt transports and transfers feeling.

I have had similar feelings when viewing Melinda Harper's paintings, Rosalie Gascoigne's large assemblage works, Rosemary Laing's photographs, Louise Bourgeois' fabric works, Agnes Martin's gridded paintings and Sonia Delaunay's paintings and textile works. I also feel giddy when I see heavily embroidered Hungarian blouses or cushions. This bodily affect is usually in response to art and/or making which I would classify as femmage. Key characteristics can be evident in this making, specifically a process that develops slowly,

[28]Vaughan, Laurene. 'Introduction' *Designing Place: An Archaeology of the Western District* Byrne, Lisa, Edquist, Harriet, Vaughan, Laurene. Eds. (Melbourne: Melbourne Books, 2010,) 8

[29] English paper piecing is a method of patchwork that involves tacking fabric around a paper template shape and then joining the shapes together using a whip stitch. It is all hand-stitched.

in stages, and a process that feels innately familiar to me. Australian contemporary artist Del Kathryn-Barton describes similar feelings as a "weak-at-the-knees, tingle-all-over-moment"[30] when she viewed a Louise Bourgeois artwork for the first time.

Art historian James Elkins' book *Pictures & Tears: A History of People Who Have Cried in Front of Paintings*[31] seeks to analyse the emotional affect of paintings on people. He surveyed and corresponded with other art historians and the general public. Elkin explains in more accurate detail his motivations for the book and his research:

> I want to find instances of genuinely powerful responses to pictures, reactions so forceful and unexpected that they can't be hushed up. I want to know what happens when a painting suddenly means much more than the dry information on the museum label…I am fascinated by that possibility, and by the unnatural vigor with which we have excluded any such experiences from our official textbooks and tours.[32]

Artworks that have a powerful affect on me, often have in their make-up what I consider to be a particular feminine epistemology radiating from them. The works often have hand-crafted elements and construction techniques which are methodical, paced, considered, pondered over and slowly developed. But it is not always just the making methods that move me. Something gets triggered within me, which Elkins alludes to, that I believe to be an empathetic response. This is a feeling of being overwhelmed by the essence of a work that you can imagine making yourself. It also resonates in other unexplained ways.

For example I had a strong emotional feeling on entering *Making the Australian Quilt 1800 – 1950* at NGV Australia in the first year of my candidature. Whilst standing below *Elizabeth Macarthur's hexagon quilt* (fig.6) made of hundreds of hand-pieced hexagons I was struck with a wave of emotion. I was overwhelmed thinking of the maker, her circumstances, and the hours and hours of her hand-stitching. The quilt is attributed to Elizabeth Macarthur, the first female free settler, wife of Australian wool industry pioneer John Macarthur, and resident at Elizabeth Farm in Parramatta from 1793. She had arrived in Australia at age 25, two years after marriage. As I stood in front of the quilt I imagined how it held her story. She'd had nine children, but lost two of these by the time she made the quilt. Did the rhythm of the stitching help her with the processing of thoughts, her inner world? Was the grieving for her lost children soothed at all from the rhythm of the hand-stitching? Was the action of the sewing a way for her to contemplate and manage the change of her physical location and

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[30] Kathryn Barton, Del in *Louise Bourgeois in Australia* Smith, Jason & Michael, Linda eds (Bulleen: Heide Museum of Modern Art, 2013) 92 Published in conjunction with exhibitions 'Louise Bourgeois – Late Works' and 'Louise Bourgeois and Australian Artists' Heide Museum of Modern Art

[31] Elkins, James *Pictures & Tears: A History of People Who Have Cried in Front of Paintings* (New York and London: Routledge, 2001).

[32] ibid 38.

life in the new colony? I found connection and solace with a woman from a different century, society and social class. And I felt empathy and familiarity with the need and desire to make.

The NGV quilt exhibition was a comprehensive examination of the phases and fashions of quilt making (by mostly white women) from early colonial times until the mid twentieth century. In the catalogue and the didactic panels within the exhibition, the curators discussed cultural and social factors of influence.[33] These included immigration, geographic isolation, changing colonial ties to Britain and climate. These factors reflect the significance of creativity by women in the domestic sphere and within their broader historical and social worlds, highlighting technical accomplishment and resourcefulness. These factors are also entwined in the making I use and the lineage of women's making I honour and continue in this research.

A section of the quilt exhibition titled *Making Do* included 'waggas', a slang term coined during the 1920s depression, referring to the practice of making bedding stitched together with found textiles such as old clothes, blankets or fabric samples collected from travelling salespeople. In my conversation with Aunty Doris in 2015, whilst we were talking about quilting, she told of family members making waggas with old blankets that were part of the rations Aboriginal peoples were allocated on missions.

Reference was also made in the *Making Do* section to the influence of possum skin cloaks on the white settlers, a traditional way of making by Indigenous communities of piecing together the skins of possum with kangaroo sinew.

The appeal of the waggas and cloaks is the practicality of the process, being conscious of the materials, the sustainability and collecting of what is at hand. These 'making do' elements also create constraints that affect and effect the making and the personal expression this facilitates. In contrast to Elizabeth Macarthur who had access to fashionable printed cotton fabrics shipped from England, the Indigenous communities were utilizing materials that were accessible and attainable. As the child of a refugee who left his home with nothing but the coat on his back, I have heard and experienced many 'make do' stories.

The historical, social and personal connections to patchwork were applied in the making of *Mapping Contemplation* (figs. 7a, 7b, 8a & 8b) The installation took patchwork out of the domestic and gallery space and positioned it in the public realm of a park. The aim was

[33] Gero, Annette, Somerville, Katie, contributors *Making the Australian Quilt 1800 – 1950* (Melbourne: National Gallery of Victoria, 2106) published on occasion of *Making the Australian Quilt 1800 – 1950* National Gallery of Victoria, Australia, 22 July– 6 Nov 2016

to subtly encourage noticing and a consideration of place using a traditional women's craft but also mapping, layering and patching together others stories, from the past and present, to consider the future.

Contemplating the Parklands

The Darebin Parklands is a pocket of land on either side of Darebin Creek near the junction with the Yarra River in Alphington. The traditional custodians of the land, the Wurundjeri, settled and passed through the area for food and fibre production en route to ceremonial sites nearby. Now it is accessible by carparks, footpaths from surrounding suburban streets, and bike paths connected along the creek. The site has been used as a tip, market garden and grazing land but had become overgrown with weeds and dumped debris by the seventies. It became an official park in 1979 after years of community pressure and persistence started by a local residents group.[34]

For many Melbourne people, animals and birds, the park is respite from the increasingly condensed surrounding built environment, traffic congestion and confines of domestic interiors. It is a space for contemplation and renewal in a natural setting. There are open grassed areas, bush, wetlands, the running water of the creek, and the flora and fauna these spaces attract.

We lived in close proximity to the Parklands when I became pregnant in 2005. The spot where *Map of Contemplation* was to hang, was a favourite where I would sit and think during my pregnancy of the next phase of my life as a mother.

For this research, I decided the Parklands would be a suitable first site to begin integrating and investigating place using multiple perspectives. It was a location where I had a personal connection and an existing relationship because of an artist residency I undertook there during 2014. The rangers seemed a suitable cross-section of people to invite to participate in my project.

I gained University Ethics approval to conduct interviews with the rangers, to investigate how childhood interactions with natural environments may connect with the participants' work

[34] Mirams, Sarah and Darebin Parklands Association. *Darebin Parklands: Escaping the Claws of the Machine* (Melbourne: Melbourne Books, 2011) is a history of the Darebin Parklands including chapters on the use of the land dating back to the first settlers and what is known of Wurundjeri movement and use prior to colonisation, the building of large homesteads on the site, early colonial interactions with the Wurundjeri, industrial use as a quarry, a tip and market gardens, and the story of the long campaign for the land to be allocated as parkland. The campaign started in the early 1970s by Anthea Fleming and Sue Course that developed into an organised group of residents, Rockbeare Park Group, which eventually became the Darebin Parklands Association.

roles and interests later in life.[35] From personal childhood stories and work role perspectives I gleaned opinions and suggested priorities of change for the future, how re-juvenation, re-vegetation and acknowledgement of the traditional owners could be made. I sought to manifest these connections, commonalities and contradictions somehow within the textile patchwork banner designs.

Parklands People

Whilst I was the Parklands artist-in-residence I participated in weeding sessions with volunteers, chatted with staff and visiting contractors at the communal outdoor table during tea breaks, talked with teachers and kids attending the weekly bush kinder programs. I also met residents visiting from a nearby aged care home, including Sue Course, a main figure involved in the campaign to establish the Parklands in the 1970s.

The most regular chats during my residency were with the Parkland rangers who I interviewed for this project. Pete Whiltshire talked to me about the history and establishment of the Parklands and his involvement in this, including negotiating with and communicating with the changing demographics of park users. Katy Marriot drove me around looking for flora to collect for natural dyeing and invited me to join the re-vegetation work she coordinated. And I met Indigenous ranger, Uncle Trevor Gallagher, when I organised a group guided tour of the Spiritual Healing trail[36] that he leads as a guide.

The interviews I conducted with these rangers resulted in visual ideas that informed the making of the works. At one moment in each interview a statement an interviewee made, became a cue for a visual element that became integrated as shape and colour within the work. The two banner works *Map of Contemplation (large)* (fig.7a) became imbued with the Rangers' input and *Map of Contemplation (small)* (fig.8a) was more personal, the imagery inspired by the small gouache *Easter Moon, Glen Forbes* (fig.4). The fabric used in these works was sourced from gifted work shirts and cotton and linen dyed with foliage foraged for from around the Park.

[35] See Appendix 1 *Plain Language Information Statement* that was provided to participants as part of the University Ethics process outlining the interview aims and the indicative questions which were asked of interviewees.
[36] The Spiritual Healing Trail was first developed in the early 2000s by Gureng Gureng Elder Uncle Reg Blow. The tour can be taken as a guided tour in a group, or self-lead following descriptions and instructions in a brochure that leads walkers with numbered markers throughout the Parklands.

The following provides a brief summary of how each ranger's interview contributed to the large work:

Katy

During the interview with Katy, we sat on a bench overlooking the spot within the wetlands where the larger work would hang. Katy named birds and plants which we could see and hear, she gave an account of how she had discovered the Parklands on a bike ride one day. She described it as "a tranquil little wedge in a busy city that was a nice place to come and relax[37]."

Katy's mention of the wedge shape became incorporated into the design of the large banner. The shape creates a striking and powerful dynamic within the work. I attribute this Constructivist angled and styled shape with the impact of Katy's re-vegetation work. How slowly it has improved the health of the creek and park environment. The green also nods to feminist colours. Katy discussed working in a very male dominated domain and as the youngest participant she also had a different generational perspective.

Katy explained the ways she had learnt, understood and witnessed the impact of re-vegetation growing up on her family farm near the Grampians in North Western Victoria in the 1990s. She witnessed the transformation from damaged grazing land to reclaimed bushland, where native birds and animals returned. This had a lasting impact on Katy and an impetus for her university studies in environment and resource Management.

Pete

Peter Wiltshire has words at the Parklands for over 30 years.[38] In his interview, Pete spoke of his childhood living at his Grandparents' piggery near Diamond Creek in the Plenty Valley. Within *Map of Contemplation (large)* (fig.7a & 7b) above Katy's green wedge I reference Pete with light sandy, pink and cream tones, the lightest area of the work. Pete's section was made from a freeform method of patchwork and transparent when seen in the right light.[39]

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[37] Marriot, Katy, Park Ranger, Darebin Creek Management Committee. Interview with author, 28 September, 2016 Ivanhoe Wetlands, Darebin Parklands, Alphington. Appendix 2. Transcript of interview

[38] Peter Wiltshire, Senior Ranger, Darebin Creek Management Committee. Interview with author, 28 September, 2016, Ivanhoe Wetlands, Darebin Parklands, Alphington. Appendix 3. Transcript of interview.
Pete spoke of his first visit to the site as a council worker, stationed at the site to facilitate a 'work for the dole' program to pull rubbish from the creek. In his role as Senior Ranger, Pete has supported many community and educational uses of the Park. These have included the first bush kinder in Melbourne, a program for inner city kids to spend a day each week, rain, hail or shine in the Parklands as their learning space. He also gave his perspective on how the Indigenous Spiritual Healing Trail got established, another addition to the Parklands environment Pete is proud to have been involved in.

[39] Freeform patchwork is a term to describe improvisational patchwork utilizing odd sized scraps

From a distance, Pete's section resembles the changing soil types which make up the steep cliff faces visible behind the work whilst it was installed. I imagine Pete as a small child clambering up sandstone coloured cliffs on his Grandparents' farm and simultaneously see him in the Parklands helping install the work with Katy, hoisting the work up into position.

The pair of works *Map of Contemplation (install day)* (fig. 9)*,* serve dual functions, as performative photographs and documentation of the installation. Pete and Katy work in unison and in harmony with an environment that on appearance seems natural. In reality it is actually an elaborately filtered human designed water system which keeps the wetlands healthy, assisting the environment to recover from damage caused from past land use.

Uncle Trevor

My final interview was with Gunditjmara Elder, educator and ranger, Uncle Trevor Gallagher, who leads guided tours of the Spiritual Healing Trail. During installation the *Map of Contemplation* patchworks hung at the 'Contemplation' site of the trail.

I interviewed Uncle Trevor sitting at the communal table near where the tour starts at the Parklands offices. At first I sat opposite him, but quickly decided it was better to sit alongside him on wooden bench with the microphone between us. Uncle Trev gave insight into how the Parklands enabled him to connect to nature. He stated straight up "A traditional classroom of the Aboriginal person is the bush"[40]. He then went into greater detail about the wetlands:

> It's peaceful, we can hear the birds, hear the sounds of the land, the water, see the food on the water, see the wonderful working wetlands that we have here. Look at the water, the way the plants have been put in the water, it filtrates the water. [41]

The earthy coloured section within *Map of Contemplation (large)* in the bottom third of the work, represents Uncle Trevor. The fabric of deep rusty tones was dyed with the use of eucalyptus bark and leaves. It represents the grounding possibilities urban bushlands provide. In Uncle Trevor word's, "This place brings you back to earth."[42]

Uncle Trevor also expressed that more effort should be made to increase Wurundjeri respect in the Parklands as the traditional custodians of the land. He suggested using Wurundjeri language to name sites on the Healing Trail and for buildings.

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[40] Gallagher, Uncle Trevor, Gunditjmara Elder & Indigenous ranger, Interview with the author, 7 October, 2016 Darebin Parklands, Darebin Parklands Management Committee Offices. Separation St, Alphington Appendix 4. Transcript of interview
[41] ibid
[42] ibid

Uncle Trevor gave his personal and cultural perspective about the damage to environment throughout colonisation:

> When we talk about sustainable gardening, Aboriginal people knew how to do it. I can tell you. They took from the land but they didn't take everything, they made sure there was something left for the following season.[43]

Noticing contemplation

Hanging the works on islands reinforced the invitation for contemplation and encouraged the noticing of place. It was my intention to create a subtle but harmonious intervention in the Parklands. For the stories and spirit of the participant's words to become entwined and in harmony with the place. I aimed to honour the progress that has been made through re-vegetation, campaigning, slow change and persistence. The video work *Map of Contemplation (letting go)* (fig.10) was filmed on the last morning of the installation. In my notebook on that last day, in a moment of solitude with the work I wrote:

> 9.25am Saturday 5 November
> Sitting on the bench watching the wedge work.
> It has been up for about 20 hours.
> The bottom left corner has ripped from the stake which it was tied to. It has broken free. The wind picks up and it flaps violently. The wind calms and it is still. I have been stressing and uptight about the wind and the work being ripped.
> I sit now and watch it, I can't control what will happen. The threads hanging loose are part of it's story. It's time here in this place is for not even three days.
> We can re-adjust her, keep her as anchored as possible but what happens will happen.
> As I sit and watch and contemplate this I feel calmed.
> A kookaburra is laughing. She has been present on and off since I photographed the install on Fri morn and again when I came back Friday evening to photograph with Matthew. [44]

Making contemplation

The banner works were made in my Ballarat studio during the contemplation and formation of a research framework. I was considering how my past, present and future would inform my research and concepts of place and making. My decision to use patchwork and its meaning was percolating. Feminist art traditions and feminist considerations of place was also an important. Patchwork in the oeuvre of artists Miriam Schapiro and Louise Bourgeois provided inspiration and consideration of their lived female experience and materiality within art making.

For Bourgeois, the fabric drawings which she made later in life explore her "lifelong recall and articulations of familial dysfunction, desire and fear, anger and remorse, isolation and

[43] Gallagher, Uncle Trevor interview. Appendix 4
[44] ibid

connectedness."[45] Writer Siri Hustvedt suggested the power of Bourgeois' works "lies not in confession but in a visual vocabulary of ambiguity so potent, it becomes suspense."[46]

Starting in the 1990's Bourgeois' used her clothes and the clothes of her loved ones in 'fabric drawings' that were made into fabric artist books. I saw a number of these in 2013 at the Heide Museum of Modern Art exhibition *Louise Bourgeois in Australia*[47]. This exhibition and particularly the patchwork pages from *Dawn* (fig. 11) were profoundly affecting. After viewing this work I combined my sewing practice to my art practice.

Louise Bourgeois' art making spanned seven decades. It was materially and stylistically diverse and continued to resist categorization. She was claimed by feminists and had direct links to Cubism, Surrealism and Abstract Expressionism, but throughout all her years of art making her personal emotions and perspectives were present. Reflections on her familial, the place, and the making methods that were attached to the location of her childhood, were woven into her works. 'By weaving, stitching and sewing she threaded the past through the present, and enacted a process of repair and reconstruction.'[48]

In *Dawn* Bourgeois' used the features of the fabric to construct a series of simple compositions. The striped garments were cut into wedges and then sewn together, stripes lined up, creating hexagons suggestive of spiderwebs. The spider and its web is a repeated motif in many of Bourgeois' works, often making reference to the spider as weaver and mother. Other compositions within *Dawn* simply join together two pieces of fabric, the juxtaposition of the repurposed clothes suggesting a horizon. Throughout the series, the movement of a rising and radiating hexagon sun and therefore a rising intense feeling is brought forth, then recedes. This dynamic depends on Bourgeois' fabric selection and the precision of the making. The meticulously matched fabric and carefully stitched patchwork are key to the work. As I sit in my grief for Adrian and analyse these works I feel their intensity again. The first viewing coincided with the start of my mother's Alzheimer journey and a reconnection to that first memory of learning to sew from her. Making patchwork for me is always a connection with Mum and her version of 'making do' that was often about using up scraps of fabrics for mending.

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[45] Smith, Jason. 'Louise Bourgeois: Late Works' in *Louise Bourgeois in Australia* Smith, Jason & Michael, Linda eds. (Bulleen: Heide Museum of Modern Art, 2013) 15
[46] Hustvedt, Siri. *A Woman Looking at Woman Looking at Men: Essays on Art, Sex, and the Mind* (London: Hodder & Stroughton, 2016) 29.
[47] *Louise Bourgeois – Late Works* curated by Jason Smith, Heide Museum of Modern Art, 24 November 2012 – 11 March 2013.
[48] Smith, Jason 'Louise Bourgeois: Late Works' 15.

The *Map of Contemplation* project began the pursuing and expanding for my research, and how contemporary debate and current feminist and environmental considerations were included in this challenge. The framework and methods used are similar to the way in which Australian author Helen Garner considers the process of writing a novel:

> …like trying to make a patchwork quilt look seamless. A novel is made up of scraps of our own lives and bits of other people's, and things we think in the middle of the night and whole notebooks full of randomly collected details.[49]

I used patchwork to stitch together the stories of others and my own "randomly collected details" of which there were many.

[49] Brennan, Bernadette. *A Writing Life: Helen Garner and Her Work* (Melbourne: Text Publishing, 2017) 68-69.

Figure 3.
Anna Farago *Contemplating Laurene's Making, Walking, Noticing, Seeing* 2016
Gouache on paper 16 x 20 cm

Figure 4.
Anna Farago *Easter Moon, Glen Forbes* 2016
Gouache on paper 16 x 20 cm

Figure 5.
Anna Farago *Map of Contemplation studies* 2016
Watercolour on paper, 29.7 x 21 cm (left), 21 x 15 cm (right)

Figure 6.
Attributed to Elizabeth Macarthur *Hexagon quilt* c.1840
Cotton chinz fabric and crochet border, 285 x 272 cm

Figure 7a.
Anna Farago *Map of Contemplation (large)* 2016
Up-cycled workshirts, naturally dyed cotton & linen (with eucalyptus leaves, bark and weeds)
273 cm x 136cm

Figure 7b.
Anna Farago *Map of Contemplation (large)* 2016
Digital file of Installation view, Darebin Parklands,
November 2016

Figure 8a.
Anna Farago *Map of Contemplation (small)* 2016
Up-cycled workshirts, naturally dyed cotton & linen (with eucalyptus leaves, bark and weeds)
132 x 130 cm

Figure 8b.
Anna Farago *Map of Contemplation (small)* 2016
Digital file of Installation view, Darebin Parklands, Alphington
November 2016

Figure 9.
Anna Farago *Map of Contemplation (install day)* 2016
Archival pigment print, 48 x 48cm each

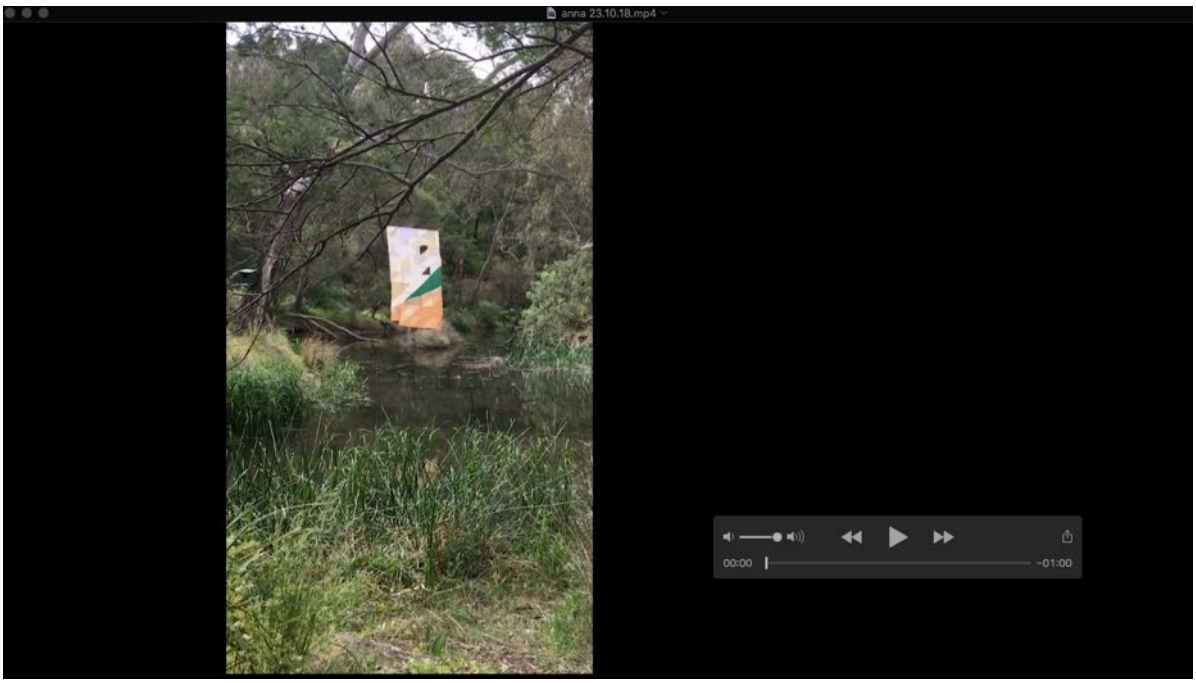

Figure 10.
Anna Farago *Map of Contemplation (letting go)* 2016
Video still from video 38secs
Videography: Paul Ritchard

Figure 11.
Louise Bourgeois *Dawn* 2006
Fabric portfolio with 12 fabric collages, 31.1 x 24.7 cm each

Chapter 4

Mapping Serendipity

I have a specific childhood memory of a family bushwalk up Pigeon House Mountain Didthul[50], located on the south coast of NSW, in the mid 1980s. In this chapter and project *Mapping Serendipity* I respond to my re-connection with the mountain 35 years later. The works are infused with insight from people whom I interviewed, Indigenous and non-Indigenous locals, about their personal, cultural and working connection with the mountain.

The journey of these works begins with a series of small related textile pieces, followed by travel to the site. Firstly, as a family with Adrian and Cleo in September 2017 when we climbed the mountain, and then again, in November of the same year to install the works on site. As I reflect on the project a year later and with a new life perspective after Adrian's death, the mapping of the journey which already had serendipitous threads, holds further coincidental elements and connections.

The installation consisted of two textile banner works that hung amongst the bush along the lower part of the Didthul walking track. I focus on only one of these, *Mapping Serendipity (large)* (fig.12a & 12b) that was best viewed coming down the mountain. Bushwalkers would chance upon the banner, a subtle intervention into the experience of climbing the mountain for one weekend in November 2017. It hung in a selected spot where a tree had fallen and created interesting shapes and angles that I responded to in the work.

Prior to the first site visit for *Mapping Serendipity* I was working on a series of small stitched works for two group exhibitions that both opened in May 2017[51] I have selected a few key works from these exhibitions to discuss, as they were integral to the development of my thinking and making for the banner works. The process, techniques and considered nature of the making fed into some aspects of the project.

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[50] *Pigeon House Mountain Didthul* located in Morton National Park is the official place name used by NSW National Parks and Wildlife Service. It was changed in recent years from Pigeon House Mountain named by Capt. James Cook in 1770 to incorporate Didthul, the name used by the Murramarang who are the traditional custodians of the mountain. In this text I will use Didthul both as respect for the original name and for brevity.

[51] *No Woman Is an Island* curated by Chai, Sophia at Blindside, Melbourne (10 – 27 May 2017) and *Materiality* at Town Hall Gallery, Hawthorn (13 May - 2 July, 2017).

The works continue the use of patchwork, however I use techniques that have cultural traditions which are not connected to my own family heritage. Instead I use 'boro'[52] and 'pojagi'[53], Japanese and Korean traditional patchwork techniques.

Just out the front door (fig. 13), *Near Ballan* (fig. 14) and *Finishing the Lerderderg walk* (fig. 15), are small embroidery works that capture a fleeting moment in time en route to and from locations. The intensity of the satin stitching creates a block of colour and shape on the linen fabric support, creating a central singular focus. In subsequent works *Georgia's tree, Heide's tree* (fig. 16), *Autumnal tones, leaving the Rat* (fig. 17), and *Driving to ballet* (fig. 18), with the introduction of the pojagi patchwork technique and multiple fabric supports within the single art object, there is a fracturing of focus and a multiplicity of textures and tones. There is complexity, variety and a decentralised focus.

Mt Warrenheip (fig. 19) uses the technique of boro as a construction technique. I hadn't set out to make the mountain shape but during the making the shapes reminded me of the reminant volcano core just outside Ballarat which I had passed many times on the train to and from Melbourne.

In the domestic craft community which has boomed in recent years, there has been an interest in boro to 'visibly mend' as a sustainable technique to increase the length of clothing. I had been experimenting with the technique as I'd been asked to teach it at a craft retreat. I had been feeling uncomfortable about the teaching. Prior to the retreat I spoke to a Japanese friend about how I was feeling. She paused and told me she had many examples of boro in her fabric stash and offered to lend them to me to show at my workshop, which I did. In doing so, using the boro samples I shared my story about my friend's reactions and an explanation of this Japanese tradition.

In the process of having the conversations with my friend, I was seeking to respectfully gain insight into other cultural perspective and, if I dig deeper permission to use these perspectives. The expanding of knowledge, skills and a broadening of cultural understandings is entwined with learning craft. As with many domestic crafts and cooking, the cultural appropriation from other cultures has not been considered taboo. This thinking is changing and in the past year of my candidature I have come to appreciate that appropriation of techniques used by

[52] Boro is a traditional Japanese method of adding patches of fabric to quilted clothing using hand-stitching. It has been adapted by Western crafters as a mending and applique technique.
[53] Pojagi is a traditional Korean method of piecing together fabric used in daily life to store, wrap, cover and carry objects. With an enclosed seam on both sides it has been adapted by Western crafters to make curtains and gives a stained glass effect because the seams have a heavier weight than the fabric, which becomes transparent when light shines through it.

cultures other than from my own heritage is not always as comfortable. This learning became integral to the aim of my project and in how I wanted to approach the interviewing.

During this time I attended a public conversational interview by environmentalist and writer Richard Flanagan with journalist Stan Grant[54] to coincide with the launch of Grant's book *Talking to my Country*[55]. The book is a moving text aimed at the general public, challenging all Australians to tackle racism and make change. Grant gives personal insight into the burning rage, sorrow and anguish that he had experienced regarding the affect of intergenerational trauma, disadvantage and discrimination his Indigenous family has endured. During the interview Grant recounted a moment whilst overseas when he was standing in the Sistine Chapel of the Vatican below Michaelangelo's *Creation of Adam* which depicts the famous image of the near touching hands of God giving life to Adam. As one of the West's most replicated religious works, it has become iconic for the representation of humanity. Grant shared with the audience a moment of clarity he had standing below that gap beneath the fresco. He realised that the space between the two reaching out fingers was a way to consider how Indigeonous and non-Indigenous communities could shift. A shift to create change towards a kinder and more compassionate country, which respects the knowledge and understanding First Nation peoples hold and share.

Historian Mark McKenna, also exemplifies the attitude of respect, through his book *Looking for Blackfella's Point* that charts his connection with the land along the South Coast of NSW where he bought a property after spending time bushwalking in the area. He delved into the history of the area interrogating the colonial bias and this continued affect. He completed interviews and accounted stories from the perspective of the traditional owners. McKenna states:

> The goal of reconciliation between Aboriginal and non-Aboriginal Australians is both a political task and a social challenge. In every community through-out the nation, respect for the rights and culture of Aboriginal people is dependent upon establishing a dialogue, a conversation which is both local and national. Part of this conversation is understanding the perspective of others, particularly how each of us views our own past and the ways in which this past affects our identity today[56]

[54] Grant, Stan in conversation with Flanagan, Richard, Atheneum Theatre, Melbourne. 27 September, 2016 at 6.30pm
[55] Grant, Stan. *Talking to my Country* (Sydney: HarperCollins Publishers, 2016)
[56] McKenna, Mark. *Looking for Blackfella' Point: An Australian History of Place* (Sydney: University of New South Wales Press Ltd, 2nd ed, 2014) 135

Re-connection

I first climbed Didthul during childhood. On that walk my father suffered vertigo and sat down silently. So, aged about eleven, I climbed the ladders at the very top of the mountain, all alone. I remember the climb being quite traumatic but I also feel it was a rite of passage moment. I persisted and got through it, without assistance, all the while wondering if my father had fallen off the edge of the mountain. I felt the place 'held' me. My Japanese friend who lent me the boro fabric suggested to me that mountain spirits helped me. I like to think so.

In unpacking the feelings and residue of this event, the making of *Mapping Serendipity* set out to reclaim the long held angst ridden childhood memory and replace it with a new one. I also saw it not only as a way of mending my own memory of feeling let down by my father, but also to gain a broader understanding of the site and its meaning for others.

In 2017 Cleo and Adrian climbed the mountain with me. As it was one of the last family holidays we had together I now cherish the new memory. I collected bark from a Silvertop Ash and a Pigeon House Gum near to where we ate lunch on top of the mountain. I later dyed fabric for the works with the bark and the pits and skins of the avocados we ate. In doing so, traces of the summit of the mountain, and the memory of the walk with my family seeps into the works.

Connection with other views

Mapping Serendipity (large) incorporated the feeling and cues from interviews I conducted with four local residents who have personal connections to Didthul. These interviews were with Murramarang and Ulladulla Local Aboriginal Land Council project officer, Leanne Barford, Murramarang Elder Uncle Fred Carriage, ranger from Ulladulla office of the NSW National Parks and Wildlife service, Robert Perry and Warbunga and ranger Kristine Carriage. In each conversational interview I used questions based on those used at Darebin Parklands. We often went off on tangents. What resonated from the interviews, was the importance of the mountain as a landmark and its significance personally and culturally to the participants.

In revising the transcripts, I decided my focus was the change of attitude towards the site. Imagery was incorporated to suggest positive energy, symbolic of change already achieved, with a spirit of hopefulness, an impetus towards respectful attitudes and actions towards environmental protection, Aboriginal culture and peoples.

Uncle Fred pondered on the mountain's significance, the trace and continuing presence of his ancestors on the site, and reasons to preserve them:

> …a great landmark for our people all over, even though it's more of a woman's place than it is a man's place. But what would we do without it?...where a lot of people say that we don't have rock art down here. Well that's all the evidence…in front of the mountain and at the back of the mountain…all this rock art is there.[57]

I interviewed Rob the park ranger, close to where my works were installed at the beginning of the walking track. Rob helped scope the site, being pragmatic about the location where works could hang. He gave me a couple of old work shirts that became part of the banners, and he identified the plants which were used within the dyeing process. The traces of his sweat, literally, are part of the work. In *Mapping Serendipity (install day collage)* (fig. 20) Rob and I are captured in photos which are collaged together giving an playful impression of the performative and collaborative nature of the installation process. The banner work relied on the support of others, the people and the place.

Rob's personal connection to Didthul extends back to childhood when he climbed the mountain for the first time, probably around the same time I did in the early 1980s. As a graduate, Rob's first job involved taking guided walks up the mountain during the busy holiday season. Rob's geological knowledge was also helpful in explaining the various ecosystems that the walk winds through. In the interview, Rob gives a personal scientific explanation of the formation of the mountain.

> Firstly, with geology…a lot of people think it might be an old volcano core…but those top parts of the mountain are conglomerate rock, so…they're old marine sediments, basically…the southern remnants of the greater Sydney basin, so it's, geologically, pretty significant.[58]

Koorie Connection

Leanne, Kris and Uncle Fred's interviews highlighted how an ongoing connection to country creates knowledge for Aboriginal peoples.

Uncle Fred spoke of a general change of attitude towards his people, the Murramarang, over his living memory. In telling stories about the attitudes of others, he spoke of a large spectrum of attitudes. Stories of horrific racism, abuse and murder, but also intercultural friendship, respect and support - of whitefellas growing to understand a Koorie way of learning.

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[57] Carriage, Uncle Fred, Murramarang Elder of Dhurga language group, interview with the author, 3 October, 2017, Warden Head reserve, Ulladulla. Appendix 5

[58] Perry, Robert, Park Ranger, NSW National Parks and Wildlife Service, Ulladulla, interview with the author, 4 October, 2017, Pigeon House Mountain Didthul Car Park, Morton National Park. Appendix 6.

Uncle Fred's openness, humour, pride and determination in the continuing of his people's culture, connection to the land and traditions resonated strongly.

Uncle Fred spoke of the official name change of the mountain within the last 10 years. For the Murramarang the name of the mountain is Didthul, which in Uncle Fred's words means "the breast of Mother Earth, supplier of food to all living things."[59] He talked of the younger generations embracing learning across cultures and the importance of education in all its forms.

An example of one of Uncle Fred's stories from his childhood highlights the dominant colonialist attitude towards his people and the dismissiveness of Koorie knowledge. He told of a conversation whilst collecting abalone (or mutton fish) on the rock ledges around Ulladulla, close to where I conducted my interview with him:

> People outside the Koorie circle would come along and say,
> "What are you going to do with that boy?"
> "I'm going to eat it Mister, I'm going to eat it."
> "Son you don't have to eat that rubbish, there's far better food than that."
> "No Mister this, this is good tucker, it's good tucker."
> "No, no, no son you don't have to eat that, throw it back in the water."
> Multi-million dollar business today.[60]

The last sentence highlights a change in attitude about the value of abalone, but it also illustrates the losses for the Koorie community too. Bruce Pascoe in his book *Dark Emu* also writes of the change of attitude towards abalone:

> Aboriginal people are now seen as poachers simply because the shellfish is so enormously valuable. When it was 'mutton fish', they were allowed to harvest as much as they wanted. Today they are jailed for pursuing their traditional harvest.[61]

Later in the interview Uncle Fred refers to an exchange, again using abalone as an example, which in contrast to the above, shows a level of trust, respect and friendship

> I remember the first time that we introduced it [abalone] to some of our friends outside the Koorie circle here. They were friends of ours and I think mum and them invited them up for dinner one night. And, and so they had put the mutton fish on [the fire]. We used to bash them up real quick and cook them real quick…We're sitting down at the table this night and us kids are there, and we're into it, we're going for it, but our eyes are pinned on Ted, Ted and his wife. And they cut this little bit of abalone off and they stick it in their mouth and you can see, see their faces, thinking they really don't want to put it in their mouth but they did, and once they got it in there, they got the taste of it. All of sudden you see the expression change on their face and they go, "Oh this is good isn't it?" And then got into it[62]

[59] Carriage, Uncle Fred interview. Appendix 5
[60] ibid
[61] Pascoe, Bruce, *Dark Emu: Aboriginal Australia and the birth of agriculture* (Broome: Magabala books, 2nd ed, 2019,) 93.
[62] Carriage, Uncle Fred. Appendix 5

Again the story highlights a change, from the dismissiveness of Aboriginal knowledge and ways of sourcing and preparing food, to one of learning and respect.

Uncle Fred was generous and proud to share his stories, but also firm and descriptive about the painful history, trauma, disadvantage and discrimination his people have endured. He provided examples of a sense of hope for progressive change, acceptance and advancement of the Murramarang people within his wider local community. The generosity in which Uncle Fred spoke to me, with kindness, humour and conviction I found very affecting.[63]

A women's place

The interview with Leanne Barford was held in the Ulladulla Local Aboriginal Land Council where she works as a project officer. We were surrounded by the artwork Leanne makes as extra cash for the Council, including paintings on boomerangs carved by Uncle Fred and other men. Local flora and fauna important to the Murramarang feature in many of these works and were also carved into the table we sat at. Leanne has developed her own visual style based on her interpretations of painting methods from various Aboriginal traditions around Australia. She incorporates dot painting, bright colours and often marine subjects. Leanne's Mum, Lyn, who also works at the Council explained to me that an x-ray painting method was used traditionally by the Murramarang, acting as a diagram of the parts of the fish or animals could be eaten. They were painted on rocks and in caves along the coast for others to learn from. Leanne showed me some totem poles she had been painting, a commission for a local playground. Didthul featured on one of them.

In the description of it Leanne explains her connection to the mountain:

> At the top of the pole you have the silhouette of Pigeon House or Didthul and you have a lyrebird because there are a lot of lyrebirds out there; you see when you're travelling on the tracks, they're darting off into the bush and you do hear a lot of them calling out. And then on top of Didthul is a woman's gathering circle with a woman giving birth in the middle because Didthul is a sacred woman site, it's got lots of sites on there that are for women only, and so that's what I chose to paint. And then down the bottom you have the men and the children in ceremony waiting for the women to come back and that's kind of what I think maybe happened back in the day, that's kind of my interpretation. [64]

[63] It was after my interview with Uncle Fred Carriage that I felt a sense of responsibility to include the transcript of our conversation in its entirety as an appendix. It felt the right thing to do to allow his stories to be captured within an institutional system that could ensure that they are archived for others to read and learn from. For consistency, I have included all transcripts as appendixes.

[64] Barford, Leanne, Murramarang of Dhurga language group, Project Manager, Ulladulla Local Aboriginal Land Council. Interview with author, 3 October, 2017, Ulladulla Local Aboriginal Land Council, Deering St, Ulladulla. Appendix 7

Leanne brought her mother-in-law and Walbunja Elder Aunty Gina Brook, to see *Mapping Serendipity* on the day it was installed. I'd invited all the people I interviewed to lunch at the Didthul carpark, as an opening celebration. Leanne represented the Murramarang.

While Adrian and Rob got the lunch ready, I trekked up the steep track with the women so they could see the larger work installed along the walking path. We talked about yoga, childcare arrangements and the weather. When we stood in front of the work, they asked me what it meant. I felt quite overwhelmed by the significance of being able to share my work so intimately with women who have ancestors and strong links to the mountain.

I explained how the ideas and shapes within the work manifested. I spoke about how I incorporated elements in the work to create dialogue with some serendipitous aspects in the bush where the work hung. I pointed out the angles of trees, where one had fallen, hitting another, creating a frame within a grouping of trees. The work was placed between two straight trees adjacent to that framing feature. The angle of the fallen tree repeated as a design element in the banner design. By mirroring the serendipity caused by the fallen tree, the work was responding to and collaborating with the site. My aim was to suggest harmony, between the work and the specifics of the site, but more broadly towards the mountain, the people I interviewed, between cultures.

The banner was a tangible way for me to install a symbol of respect and thanks to the mountain. The work was acting as a subtle and sensitive memorial to the pain of the past and an honouring and acknowledgement of the grace and generosity of the mountain and the local people. A place of natural beauty, a significant site for the local traditional owners, a 'rite of passage' site for me personally, but also for many others. Didthul represents a place of sustenance, shelter and connectedness. As Uncle Fred confirmed, she is "the breast of mother earth[65]", the shape of the mountain from a distance looks like the profile of a woman's breast.

The work attempted to portray 'leaning on each other'. A suggestion and hope for optimism, the general feeling I felt from the interviews. The inclusion of one full circle in the large banner is suggestive of light, a reference to the sun, the idea of 'light at the end of a tunnel' and progress. The shape also makes reference to the central yellow circle in the Aboriginal flag but also the symbol and ideas of 'yin and yang' as there are black and white, and Eastern and Western cultural considerations and connections. The circle is made up of different fabric pieces, interdependent to make the shape whole.

[65] Carriage, Uncle Fred, interview. Appendix 5

The semi-circles were used to symbolize caves. The use of the shape was a way to acknowledge that the mountain is traditionally a 'Women's Place' as Leanne had suggested in her totem pole painting description. I imagined caves had been used for gatherings, shelter and possibly for birthing.

While describing the meaning and making of work in the bush with Leanne and Aunty Gina, we competed with the intense sound of cicadas and bird sounds. I also told them about a kookaburra couple landing on a branch close by during installation who sang very loudly, as though I was either being welcomed or warned off. I said I'd like to think I was being welcomed. I certainly felt like I'd been welcomed by the Murramarang by being given the opportunity and support to hang work at such a significant site.[66]

Walbunja woman, Kristine Carriage who works as a ranger at other National Parks near Didthul, was my final interviewee. I didn't get to meet Kris, she sent me responses to questions via email. The interview wasn't as rich as those done in person, however, I did appreciate the clear and concise responses. The most poignant being the five words she used to describe her personal connection to Didthul - "Pride, connection (both tangible and non-tangible), healing, spirituality and resilience." [67] Leanne also gave words to describe her connection, which were 'nurture, abundance and life' The journey I went through to make *Mapping Serendipity* encompassed all of these words too.

Colonial connection

Didthul as a landmark is important from the perspective of colonial history too. There are journal entries by Captain James Cook and botanist Joseph Banks written on April 22nd, 1770 whilst sailing along the coast on the Endeavour. Cook states:

> A remarkable peak'd hill laying inland, the Top of which looked like a Pigeon house, and occasioned my giving it that name, bore North 32 degrees 33 minutes West, and a small low Island, laying close under the Shore…After this we steer'd along shore North-North-East, having a Gentle breeze at South-West, and were so near the Shore as to distinguish several people upon the Sea beach. They appeared to be of a very dark or black Colour; but whether this was the real Colour of their skins or the Cloathes they might have on I know not. [68]

[66] Permission to complete the project was granted by both the NSW Wildlife and Parks Service and the Ulladulla Local Aborigianl Land Council who requested that I not install work higher up the mountain to avoid contact with sacred sites.
[67] Carriage, Kristine, Walbunja of Dhurga Language group, Ranger, NSW National Parks and Wildlife Service, interview with author via email 6 November, 2017. Appendix 8
[68] Cook, Captain James, journal entry during first voyage round the world. In H.M. Bark "Endeavour"1768-71 A literal transcription of the original Mss. with Notes and Introduction. Edited By Captain W.J.L. Wharton, R.N., F.R.S. Hydrographer of the admiralty. (London: Elliot Stock, 1893) http://gutenberg.net.au/ebooks/e00043.html#ch8 accessed 13/12/17 9:04 AM

Uncle Fred talked about these first contacts too. We were talking about Didthul and a particular area where there is a cave with running fresh water and ochure on the floor. In the following text he seems to be addressing the myth that Aboriginal culture is/was only evident in central Australia:

> And I remember saying to this guy this day at the bowling club "How do you think it [Aboriginal art] got down here by emu and kangaroo express, you idiot?" What a stupid thing to say…"When Captain Cook arrived here, that boat didn't leave the ocean fly over top and landing out there [at] Uluru you know. It was coming up the coast here," this is where they first spotted Aboriginal people down here at Murramarang…Commee Nulunga…she was born in 1825 passed away in 1915…she told the story of how it was a sad time for her people, when they seen great, great white bird floating on the water, of course referring to those sailing ships up and down the coast. And it was a sad time because in that particular time that era, is when they had the massacre at the, at Murramarang. Where that farmer decided he wanted to teach the Aboriginal people a lesson…got his gun out and shot them and was only ever recorded that he shot 3 but how many were really and truly, we don't know. But, but Didthul, it's, even the big cave at the back you could go there at any time of the year or any drought or whatever it is and you will always find fresh running water…and that just shows you that when you go back in time for our ancestors were here before the arrival of white man, they always knew where the water was going to be.[69]

Again Uncle Fred's story points out the contrast of attitudes. Australian acceptance of all sides of history acknowledging continued injustice done towards the Indigenous peoples still evolves.

Coastal Connection

Lucy Lippard suggests artists making work about locales can "bring out multiple readings of places that mean different things to different people at different times" and in doing so, she argues, that the connections become visible. [70]

The making of *Mapping Serendipity* certainly supports Lippard's suggestion. Materially and conceptually the works contain the trace of many stories, of people, places, things and of change.

Contemporary Australian artist Rosemary Laing has also made work responding to and working with the landscape along the NSW South Coast. Victoria Lynn, curator of a recent survey of Laing's works[71] described her process: 'Laing choreographs situations in the landscape, invoking a unique set of circumstances that reflect upon historic, social, environmental, economic and material conditions'. In a series titled *Budden,* a suite of three

[69] Carriage, Uncle Fred, interview. Appendix 6
[70] Lippard, Lucy *The Lure of the Local. Senses of Place in a Multicentered Society* (New York: The New Press, 1997,) 19
[71] Lynn, Victoria & Annear, Judy, contributors, *Rosemary Laing* (Healesville: Tarrawarra Museum of Art, 2017) published on occasion of exhibition *Rosemary Laing* 2 December 2017 – 11 February, 2018

photos of a scene in lush green bush, Laing installed textiles winding through the thick foliage. The photos shot from different heights and angles were *Rose of Australia* (fig. 21), *The Flowering of the Strange Orchid* (fig. 22) and *Drapery and wattle* (fig. 23). Laing had installed hundreds of red, pink, orange and yellow recycled items of clothing in the environment. The clothing replaces water, which in a good season would be a stream flowing into the adjacent beach Wreck Bay. Although the clothing is installed to create contrast, the placement and Laing's skill as a photographer and artist captures a scene that is beautiful but disturbing. In contrast my installation at Didthul used contrast but attempted to suggest a harmony. Laing lives in the area and sought to use colonial, indigenous and science fiction references to inform *Budden*.

Massey urges for the use of the imagination in considering place. She recommends to "evoke place as meeting place rather than as always already coherent, as open rather than bounded, as an ongoing production rather than pre-given."[72]

The *Mapping Serendipity* works were to be experienced in various ways, and therefore created different energies and impact. *Mapping Serendipity (large)* could be experienced firstly as an installation as a bushwalker in 2017 by stumbling across the work whilst descending the mountain. The video work *Mapping Serendipity (calm)* (fig. 24) captures the work up close up and in harmony with the surrounding environment swaying slightly in the breeze. *Mapping Serendipity (install day collage)* in contrast captures the dynamic and collaborative labour required to install the work. Finally the work as an object installed in a gallery setting allows viewers to see the subtle details and materiality of the patchwork, the traces of the wear and tear on the workshirts it is made from, the weathering of the fabric from the weekend long installation, the fading colours and the slight scent of the leaves and bark used to dye the cloth.

Mapping Serendipity (large) is asymmetrical, made up of many small shapes and subtle colour shifts from the deconstructed shirts and dyed fabric. These shapes and angles within the banner connected with elements visible within the surrounding bush. My intent was to use the many shapes, angles and subtle colour shifts to represent the intertwining of ideas gleaned from the interviews, combining the stories and the references to a tentative, awkward and complex history.

[72] Massey, Doreen 'Landscape as Provocation' *Journal of Material Culture* Vol. 11(1/2): 33–48

In the project I was motivated to use making and patchwork to question how, as a society, we become better informed and grow in knowledge and understanding. I have gained a rich and deeper connection and understanding of the mountain, region and broader issues through historical and personal perspectives, by asking questions and having conversations.

It was a challenging but rewarding reconnection with Didthul that now holds a deeper serendipitous memory of being the last long bushwalk I took with Adrian and Cleo.

Figure 12a.
Anna Farago *Mapping Serendipity (large)* 2017
Up-cycled work and school shirts, naturally dyed cotton & linen
(dyed with Pigeon House Ash bark, avocado pits and skins, other indigenous leaves and bark)
275 x194 cm

Figure 12b.
Anna Farago *Mapping Serendipity (large)* 2017
Digital file, Installation view, Didthul, Morton National Park
November 2017

Figure 13.
Anna Farago *Just out the front door* 2017
Embroidery thread on linen, 18 x 18 cm

Figure 14.
Anna Farago *Near Ballan* 2017
Embroidery thread on linen, 26 x 20.5 cm

Figure 15.
Anna Farago *Finishing Lerderderg walk* 2017
Embroidery thread on linen, 25.5 x 21 cm

Figure 16.
Anna Farago *Georgia's tree, Heide's tree* 2017
Embroidery thread on linen and denim, 27 x 29 cm

Figure 17.
Anna Farago *Autumnal tones, leaving the Rat* 2017
Embroidery thread on naturally dyed linen and cotton (eucalyptus leaves, bark and iron)
14.5 x 28 cm

Figure 18.
Anna Farago *Driving to ballet* 2017
Embroidery thread on linen, 28 x 28 cm

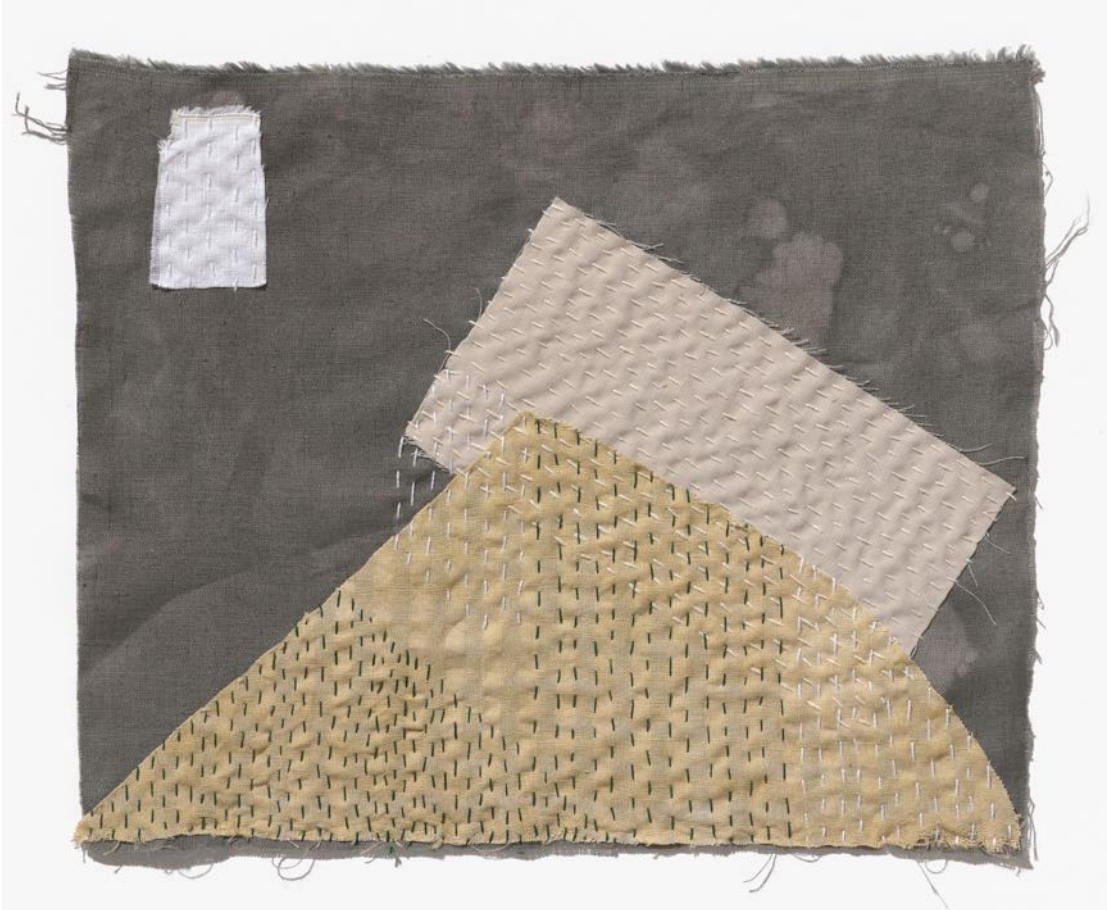

Figure 19.
Anna Farago *Mt Warrenheip* 2017
Embroidery thread on naturally dyed linen and cotton 26 x 30cm

Figure 20.
Anna Farago *Mapping Serendipity (install day collage)*
Photos: Adrian Miles for Anna Farago
Pigment ink print, 48 x 68 cm

Figure 21.
Rosemary Laing *Rose of Australia* 2017
Archival pigment print, edition 1 of 8, 100 x 200cm

Figure 22.
Rosemary Laing *The Flowering of the Strange Orchid* 2017
Archival pigment print, edition 2 of 8, 100 x 200cm

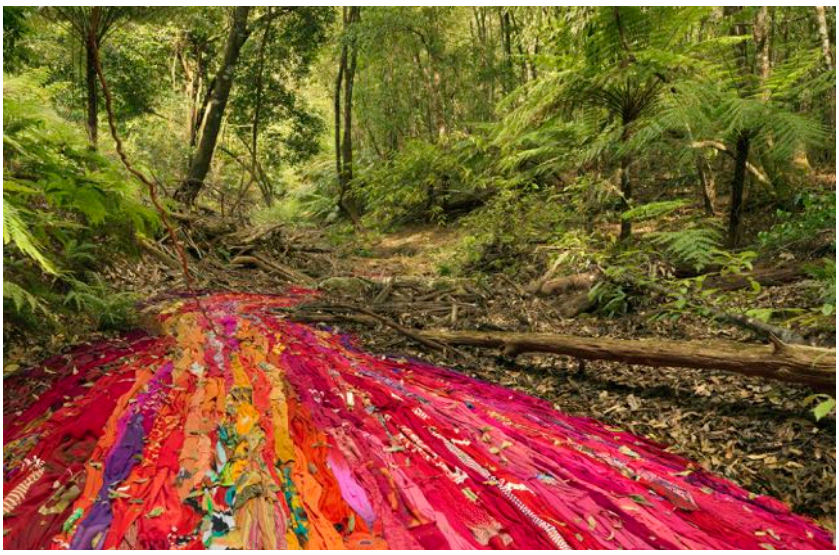

Figure 23.
Rosemary Laing *Drapery and wattle* 2017
Archival pigment print, edition 1 of 8, 100 x 200cm

Figure 24.
Anna Farago *Mapping Serendipity (calm)* 2017-18
Video still from video 47secs, videography: Paul Ritchard

Chapter 5

Mapped Grief

I was working in my Ballarat studio when I received the shocking phone call from my stepson, Jasper that Adrian had died. I remember holding on to a very small glimmer of hope that what he was telling me wasn't real. I desperately wanted it not to be. The best scenario I could come up with was that Jasper was drunk or joking, but within the milli-second I thought this, I knew I was just trying to deny it. I knew that my body and mind were naturally doing something, maybe trying to help me?

It has been just over a year since Adrian' death. In what many call 'the year of firsts' I listened to my body and mind to help deal with the horrid reality and the necessary adjustments of a new life as a sole parent to our daughter Cleo. The five stages of grieving of denial, anger, bargaining, depression and acceptance, as Kübler-Ross and Kessler suggest, are typical responses to loss but they also argue they are not likely to happen in a particular prescribed order[73]. This chapter discusses how the project *Mapped Grief* has been born out of Adrian's death and my response to dealing with it. I have drawn from texts on grieving embracing that "there is no right or wrong way to grieve[74]" as McKissocks' argue. They suggest:

> Bereaved people who have not been helped to express grief in ways that are right for them are likely to be more vulnerable to physical and psychological illness in the long term.[75]

I took this on board in many ways including the decision to make my final project for this research, a personal journey of grief. The suite works of works which make up the project are firstly a large patchwork, *Mapped Grief (raw edges)* (fig. 25) an art object that has slowly been constructed over the year of grief. Secondly, three directed performative photographs *Mapped Grief (grounded)* (fig. 26), *Mapped Grief (take off)* (fig. 27) and *Mapped Grief (still)* (fig. 28) use the large patchwork piece as a protective cloth, cloak and transformative garment which served to activate imagination and courage during a photoshoot in the garden and on the roof of our family home. The final pair of works made, also patchwork, are soft sculptures *Grief pillow (Adrian)* (fig. 29) and *Grief pillow (Anna)* (fig. 30).

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[73] Kübler-Ross, Elisabeth & Kessler, David, *On Grief and Grieving: Finding the Meaning of Grief Through the Five Stages of Loss* (London: Simon & Schuster UK, 2014,) 7
[74] McKissock, Mal & McKissock, Dianne *Coping with Grief* (Sydney: ABC books, Harper Collins Publishers Australia, 2012)
[75] ibid 13

Grounding shock

The evening of the day Adrian died, as I was processing the reality of the situation travelling in a taxi from Ballarat to home, rocking, wailing, ranting and holding the hand of a woman I didn't know, I remembered an abandoned sewing project. It was the early beginnings of the patchwork made using the hexagon English paper piecing technique, that would become central to this project. I had started it a few summers previous, on holidays, using Adrian's worn out shirts. Whilst in the taxi I told myself that I should find the patchwork as soon as I could. Arriving home my priority was to comfort Cleo, be with her and other family and friends assembled. But I kept the thought of finding the patchwork in those first minutes of arriving at the back of my mind. I wanted to feel the fabric of Adrian's worn cotton shirts so I could connect with the feeling of touching him, but knowing that I wouldn't ever again. That he was gone.

I found the patchwork and started stitching it on that first night which slightly soothed the effect of the shock and tension in my body. The rhythm of the stitching, like a heart beat, kept me going and grounded me in an action. It was the beginning of a long, hard and sad journey, but the stitching and the touch of the fabric calmed me slightly.

I continued to stitch nearly every night, for a little over a year. *Mapped Grief (raw edges)* grew slowly in shape and size. Each evening I sat in a soft brown leather chair, that used to be Adrian's, the pair to the one Cleo sits in next to me in, we watch TV together each with a cuppa and a piece of chocolate. It sustained me over a year and the art objects made, have mapped my grief.

Similarly, Melbourne based feminist artist Kate Just learnt to knit at the age of twenty-seven from her mother after the sudden death of her brother.[76] In *Family* (fig. 31), a knitted sculpture of Just's own family in the form of a ghostly tree, she recreated childhood memories of climbing trees with her brother and sister and reunites them, after his death. For me, like Just, the process of making using a traditional craft technique, passed down from my mother, has been integral to the grieving process and the journey of the project.

Stitching home

The clarity about the need to stitch, its benefit, and the importance of it for dealing with the grief, also included the knowledge that the patchwork would become a key artwork for my research. It gave me a goal. The original plan for the final research project, before Adrian died,

[76] Just, Kate, post 'about' www.katejust.com accessed 3 May, 2019 4:36 PM

was to make a patchwork dress to be used in performative photos to be worn at the site of my childhood home. I decided the patchwork could replace the dress as a cloth/cloak and had not given up on the idea that the place where I would shoot photos would be where I'd lived in Gippsland as a child, then a farm, now a plantation forest and currently, as I write this, on the very edge of a large bushfire in the Strezlecki Ranges. I'd had an urge to go to the location soon after Adrian died, a visit I had been planning for my research anyway, so I decided it was something I still needed to do.

In recent years, prior to starting this research, I had gone 'home' a few times, having not been there for about 20 years previous. The first visit I made was impromptu, straight after visiting Aunty Doris to return the artifact that I described in chapter one. A work *Returning to the Patch* (fig. 32) was made in response to the visit. Adrian took the photograph of me holding a small quilt, a replica to one I'd spontaneously wrapped the artifact in to give to Aunty Doris.

The journey of returning the artifact in 2015 and returning to very changed site from the way I had remembered it as a child had been an emotional and cathartic process. It had been an acknowledgement the loss of my childhood home as I remembered it (the house had burnt down after we left). It was also collective grief regarding the loss of Gunaikurnai culture because of colonisation, and the grief for my mother who suffers from Alzheimers disease. Around this time I'd also been examining my inherited trauma from my parents around the loss of their fathers. They had both lost their Dads aged eleven, coincidently the same age Cleo lost hers.

The visit to the site of my former farm a few months after Adrian died, had a clarifying affect on me. On arrival I thought I would find comfort and connection, a release of emotion as I had in 2015. Instead I felt like the comfort of home for me had shifted. Being within our family home in Montmorency was where I needed to be and that the performative photos for the *Mapping Grief* project should be taken there.

Placing home

The views from our mid century Modernist house have been calming and comforting at the saddest times during the past year. Looking out from the house, through the large wooden windows, seeing the slow swaying of the native grasses and the shimmer of red-box eucalyptus leaves has been soothing. Our family home is the container of my most recent memories of Adrian, of the love, comfort and life we shared.
To make the suite of *Mapped Grief* patchworks (figs. 25, 29 & 30) I have sat in Adrian's

comfy chair in the lounge-room in our Montmorency home and cut up and stitched the shirts he wore over the length of our relationship. In the works I have also used fabric dyed with leaves from bouquets we received, and from foliage used as decoration, at his memorial service held at Storey Hall, RMIT University. Adrian was a senior academic in the School of Media and Communication at RMIT, which was also where we had met.

Mapped writing and grief

Since Adrian's death I have grown to know him more fully than when he was alive. The memorial service was the beginning of this. A couple of Adrian's former house mates from student days approached me after the service. Now Fashion academics, also at RMIT, they remembered him when he was young and had a ponytail. They told me about the time he visited Melbourne artist Mirka Mora to get her opinion on his paintings and poetry. Mora had told him he was better at writing than painting. In her memoir Mora wrote "poets and writers never really die, their voices trot along our path to give us courage to treasure our life, again, for a little while"[77].

The richest opportunity I have had to expand my knowing of Adrian, since death, is through his published writing. The most recent, from a book he edited[78]and published just before he died. In the introductory chapter, eerily titled 'Thirteen Points of View from Afar', I am struck by the directness of his writing style and also by the parallels in how I have aimed to approach this research. The following passage seems to carry the essence and observations of the trip we made together to Didthul as described in chapter 4. He is describing academic publishing:

> … books can be approached with the vantage of a sweeping view, surveying a panorama of peaks. Or they may choose to place themselves deep in a valley, sitting by the creek paying particular, close attention to the minutiae of the near to hand.[79]

Although he is writing about interactive documentary practice, a field he was highly respected in as a scholar practitioner, he also writes about the distinctly antipodean characteristics of the research methods employed. Adrian described his publication as "…making do, cobbling together new practices and habits from amongst the known and deeply unfamiliar."[80]

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[77] Mora, Mirka *Wicked but Virtuous: my life* (Melbourne: Penguin Books, 2000,) 93
[78] Miles, Adrian, ed. "Thirteen Points of View from Afar" *Digital Media and Documentary: Antipodean Approaches* (Cham, Switzerland: Palgrave Pivot imprint is published by Springer Nature, Springer International Publishing, 2018,) 2
[79] ibid.
[80] ibid. 3

These quotes carry to me Adrian's voice, but also act as a reminder of his approach to most things he did whether it was academic writing, creating a home together, or arranging to go on a family bushwalk. It could almost be described as a 'patchwork' approach. He had an authenticity in attitude, in how to write and approach life in general. A sensibility I like to think we had in common. Reading his academic writing has helped make it clearer to me what I have aimed to do in this research. To use what I know, expand this to the unknown and grow and stitch this all together, literally stitching this knowledge and the learning and circumstances, into my art objects. A patchworking.

As I sit with, and experience grief for Adrian, I also feel what some would argue is post-traumatic growth. I also like to think it's his spirit, helping propel me forward, enabling me to write with greater confidence and conviction since his death.

The construction of *Mapped Grief (raw edges)* has evolved slowly and intuitively. Unlike the patchworks discussed in earlier chapters, there was no planning or sketching to design the work. The final piece is suggestive of a vista, with the use of various shades and patterns of blue shirt fabric for the sky and natural colours for earth. The landscape colour scheme was accidental, but once it became apparent, as the work grew in size, I started to be more conscious and evolved the use of blues through to the naturals. The colour palette was mostly determined by Adrian's shirt colour preferences and the natural dye colour that was extracted from foliage. The process of stitching the hexagons was slow, all hand-stitched, as the construction happened a grid was created. The shape of the object I like to think looks a little like a nation. Adrian land.

In the performative photography works *Mapped Grief (take off), Mapped Grief (grounded)* and *Mapped Grief (still)* I used performance to capture the guiding nature of Adrian's influence, and all that we shared. I am also the subject, literally on top of our home, our nest, and lying on the ground in our garden. He helped and helps me to grow, to take off, to hold still and be grounded. He grounded me in the way he called things out for what they really were. The patchwork in the photographic works acts both as a cloak and cloth, protective and comforting. In these works I am vulnerable but strong, moving and still.

Mapped growth and writing flow

The patchwork construction was very much 'go with the flow', which draws parallels to the grief process and Massey's concepts of place. I have focused on allowing the creative mind and a repetition of stitching to carry me amongst and around the waves of sadness and pain.

Reading Adrian's research, a new found connection I have with him, has grown and impacted the writing of this exegesis in the conversational style and autoethnographic methodology. I am photographed as the subject/figure in *Mapped Grief (take off)* poised with the impetus to take my art practice, writing and life in a way which feels right to me.

I attended a writing workshop at ACCA that Adrian had recommended titled *Writing Literary Visual.*[81] During one of the writing exercises, sitting on the hard concrete floor of the gallery, in front of Elizabeth Pulie's large textile works (fig. 33). I became absorbed and consumed by the creative act of writing and imagined physically being within one of the works.

Using a grey-lead pencil in my notebook, I scrawled notes about the thoughts and imaginings that were consuming me, about the confronting and almost too hard idea and image of Adrian's last view. As I wrote about this, I simultaneously looked at Pulie's works titled *#43, #60 (Thesis II)* and *#63 (Sampler for fear and paranoia)* made of acrylic, mixed fibre, hessian and cane with a large black 'abyss' in the middle of *#43*. I imagined being in this darkness. Or him being in it, holding onto the twisted tassels made by unravelled hessian.

As I wrote I was glancing at artworks that felt familiar. They were similar to my art making, handmade using a slow process with mostly natural materials. Thoughts of the action of repetitious making helped to calm my body. The writing became a rhythm, soothing my body as hand-stitching does. Soothing, productive, expressive and personal.

Mapped remains

I was encouraged to take Cleo to view Adrian's body, that we go and say good-bye together. I'd never seen a dead body before, and it was something I have thought about a lot over my lifetime. The thought of death and fear of my own father dying has been with me since I was about Cleo's age. Both of my parents lost their fathers at eleven. It was one of my greatest fears.

Viewing Adrian's body was hard but beautiful. His gorgeous long eyelashes were still as they always were. His face was drawn and oddly coloured. He wore a handknited blue beanie, one of his favourite liberty shirts and the belt Cleo had bought him at her school father's day stall.

[81] *The Round Table: Writing Literary Visual Workshop,* 20 February, 2018, Australian Centre for Contemporary Art. The workshop took place in the *Unfinished Business: Perspectives on art and feminism* exhibition and encouraged an experimental approach to writing in response to artwork. There were a series of directed exercises by facilitator Lucinda Strahan, writer and researcher from the non/Fiction Lab at RMIT University

His hands were crossed on his stomach, just as he used to do whilst standing in the bush watching, listening and thinking. One of the last photos I took of him has his hands in exactly the same stance.

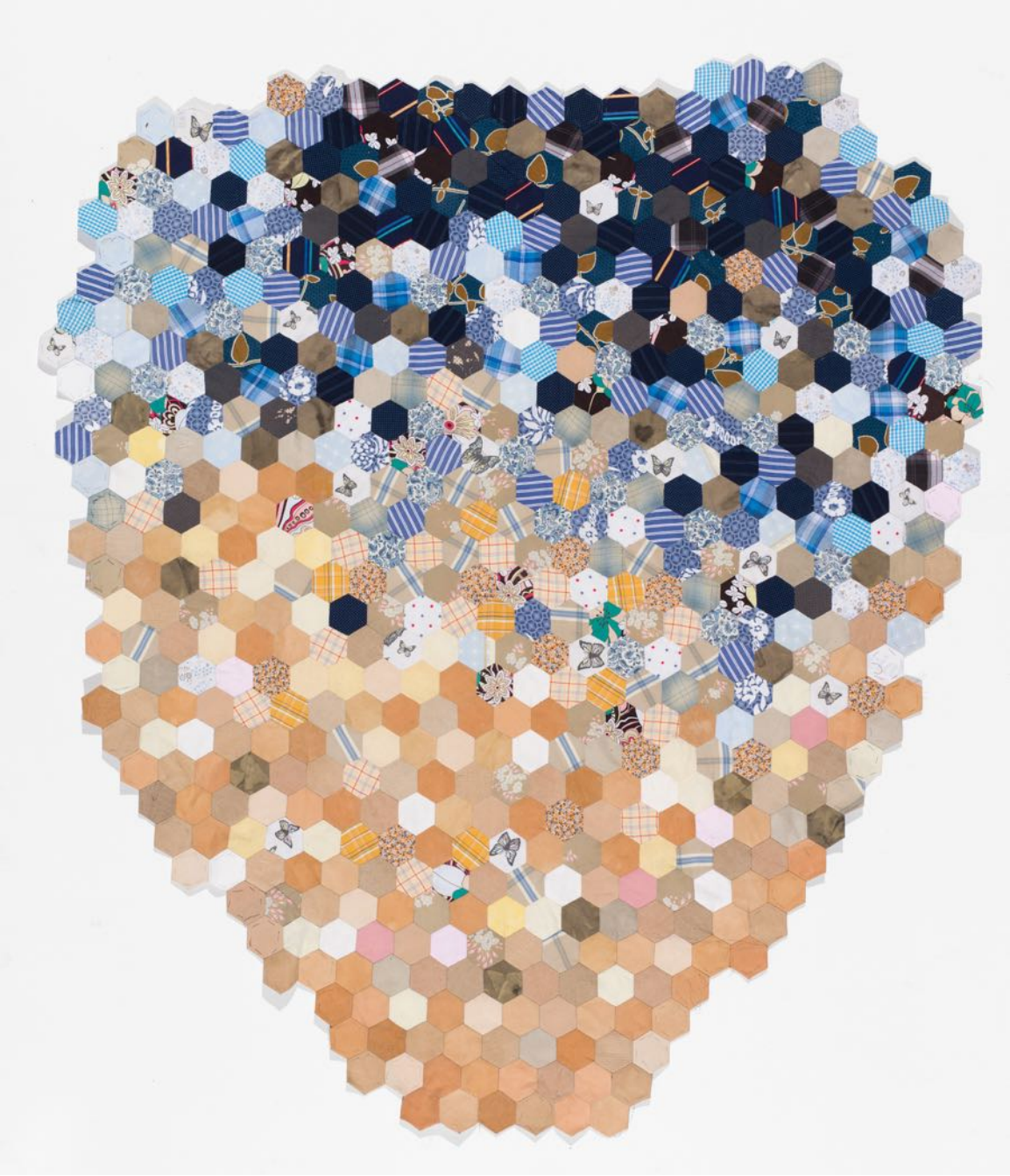

Figure 25.
Mapped Grief (raw edges)
Up-cycled shirts, naturally dyed cotton and linen (eucalyptus and banksia leaves)
Approx. 135 x 148 cm

Figure 26.
Anna Farago *Mapped Grief (grounded)* 2019
Photo: Siri Hayes for Anna Farago
Archival pigment print
150 x 100 cm

Figure 27.
Anna Farago *Mapped Grief (take off)* 2019
Photo: Siri Hayes for Anna Farago
Archival pigment print, 78 x 130 cm

Figure 28.
Anna Farago *Mapped Grief (still)* 2019
Photo: Siri Hayes for Anna Farago
Archival pigment print, 150 x 100 cm

Figure 29.
Anna Farago *Grief pillow (Adrian)* 2018-19
Up-cycled shirts and linen, pillow insert,
46 x 78 x 14 cm

Figure 30.
Anna Farago *Grief pillow (Anna)* 2018-19
Linen and cotton fabric, pillow insert,
46 x 78 x 14 cm

Figure 31.
Kate Just *Family* 2005
Wire, wood, plaster, knitted acrylic yarn, stuffing, tape
300 x 200 x 200cm

Figure 32.
Anna Farago *Return to the Patch* 2015
Photo: Adrian Miles for Anna Farago
Archival pigment print, 54 x 54 cm

Figure 33.
Elizabeth Pulie, *#43* 2014; *#60 (Thesis II) 2015*; *#63 (Sampler for fear and paranoia)* 2016.
Installation view, *Unfinished Business: Perspectives on art and feminism,*
Australian Centre for Contemporary Art, 2017. Photograph: Andrew Curtis

Chapter 6 Conclusion

Make Do and Stitch On

As I've come to the end of my candidature, it feels like I have come full circle by meeting up with Aunty Doris Paton again. We chatted at the Gippsland Art Gallery, where Aunty Doris had sat on a panel discussion attached to the exhibition *Where the land lies*[82] by Melbourne based artist Jo Scicluna who has made work in response to sites along the Bataluk Cultural Trail, with permission from the Gunaikurnai. Jo published an interview with Aunty Doris on the reverse side of an artwork poster made available in the exhibition. In response to a statement Jo made about her change of thinking in how to make work that responded to the Australian landscape with a more considered and informed approach, having learnt from conversations with Aunty Doris. Aunty Doris replied, "I think when you get to a point where things can start to make sense for you, then it gives you a starting point for something else…"[83]

In the four years since our first meeting my personal circumstances have changed considerably. I've mourned the sudden loss of my partner and observed the ongoing decline of my mother's health and character because of Alzheimers disease.

My research sought to contribute to the creative arts field by investigating the layering of personal and collective interconnections of place, identity and memory. The abandoned project, creating work in response to the place of my childhood home in Gippsland in which I had intended to ask Aunty Doris to complete an interview, was replaced by the mapping of my grief and using the site of my current Montmorency home I made with Adrian. In this change Massey's theories of place and space seemed to be at play, the idea of passage and the acceptance of routes and flow help this shift.

The traditional craft techniques of patchwork, embroidery and natural dyeing have been empowering to use. The patchwork technique my Mum taught me and quotes from Adrian's academic writing, have been comforting and affecting. As has dyeing with leaves and bark, using the Australian bush to create colour, and using bright embroidery threads to make satin

[82] Scicluna, Jo. *Where the land lies* poster published on occasion of exhibition *Where the land lies* Gippsland Art Gallery, Sale 6 April – 29 May, 2019.
[83] ibid

stitches reminiscent of those that decorated a favorite blouse that I proudly and lovingly wore as a child to mark my Hungarian heritage.

Engagement with places I have deep connections, and those people interviewed who shared memories, have helped me create works using an overlapping of imagined nets transferred into freehand grids that have captured the routes and flows of conversations, overlapping of individual stories and connections to places.

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Appendix 1: Plain Language Information Statement from Ethics Procedure

Plain Language Information Statement

Federation UNIVERSITY • AUSTRALIA

SCHOOL OF ARTS, EDUCATION AND HUMANITIES

PROJECT TITLE:	**The making and placing of a personal view: questions of place**
PRINCIPAL RESEARCHER:	**Dr Carole Wilson, Principal Supervisor**
OTHER/STUDENT RESEARCHERS:	**Anna Farago, Master of Arts by Research Student** **Dr Jill Orr, Associate Supervisor**

My name is Anna Farago. I am a Master of Arts by Research Student at Federation University. I invite participation in my project 'The making and placing of a personal view: questions of place'.

My project investigates personal connections to specific places; an island (within the wetlands of Darebin Parklands, Alphington, Vic), a mountain (Didthul/Pigeon House Mountain, in Morton National Park, near Ulladulla, NSW) and a valley (Smiths Creek, Budgeree East, Gippsland, Vic). I will be making art which responds to my personal connections to these places. In making my art I will also be informed by conversations I have with others who have a personal connection to these places. I will be making large scale textile banner style works which I will hang in the locations. These installations will be photographed and filmed on site. The photos and/or films will be exhibited at an examination exhibition.

I am seeking Indigenous and non-Indigenous rangers with a connection with these specific places their willingness for me to audio record a conversational interview. Participation is voluntary and participants are free to choose not to answer questions. The conversation will take approximately one hour to complete and will be conducted at a site with a connection to the relevant place.

INDICATIVE QUESTIONS:
Tell me about your connection to --?
Explain how you think your connection to -- is informed by your cultural or personal memories?
Maybe comment on your childhood and where you lived growing up?
List five words to describe how you feel when you think about --?
How do you see perceptions and attitudes have changed towards ---?
Would you like to show or share with me any personal insights to specific aspects of country?

Participants will be sent transcripts of the interview and will have an opportunity to withdraw or amend their wording. An indication of any selected text to be included in artwork will be provided for review by the participants. Quotes from the reviewed transcript may be included in my examined exegesis. Those who may be photographed or filmed during the installation process will provide consent to be included in photos or videos which may be included in my exegesis and within the exhibition.

Invitations to participate are being made to Indigenous and non-Indigenous rangers because of their expertise and knowledge of the selected locations. Indigenous rangers who are ordinarily paid per tour in their existing roles, will be paid a rate commensurate of their usual rate.

Appendix 1 continued

Plain Language Information Statement

Participants will have the to opportunity to choose how they be named and acknowledged when research is published, specifically on written labels within the examination exhibition and within the exegesis.

If at any time during or following the interview participants experience discomfort related to the conversation, helpful contacts are:
Lifeline: phone 131114 or lifeline.org.au
Australian Indigenous Health Infonet: http://www.healthinfonet.ecu.edu.au

The photos, videos, audio recordings and transcripts will be stored in a locked filing cabinet in the Principal Researcher's office and will be destroyed after five years. Digital photos, videos, transcripts and recordings will be located on a computer with a password whilst the research is being undertaken.

If you have any questions, or you would like further information or make a complaint regarding the project titled 'The making and placing of a personal view: questions of place', please contact the Principal Researcher, Carole Wilson of the School of Arts, Education and Humanities:
EMAIL: c.wilson@federation.edu.au or 03 53278610

Should you (i.e. the participant) have any concerns about the ethical conduct of this research project, please contact the Federation University Ethics Officers, Research Services, Federation University Australia,
P O Box 663 Mt Helen Vic 3353 or Northways Rd, Churchill Vic 3842.
Telephone: (03) 5327 9765, (03) 5122 6446
Email: research.ethics@federation.edu.au

CRICOS Provider Number 00103D

Appendix 2 : Transcript

Interview with Katy Marriot, Park Ranger, Darebin Parklands, 28 September 2016

Interview Transcript, transcribed by Anna Farago
Katy Marriot, Park Ranger, Darebin Parklands, 28 September 2016

Anna : Katy, tell me about your connection to Darebin Parklands

Katy: My connection to Darebin Parklands started probably about twelve years ago when I first moved to Melbourne and I was living in Fairfield and I sort of discovered this beautiful patch of bushland and open spaces on a bikeride one day. Which I thought was absolutely magical. A tranquil little wedge in a busy city that was a nice place to come and relax.And for the last two and a half years I have been very happily employed here as a park ranger.

Anna: Ok great, that sets it up. I thought it would be nice to know how your connection to Darebin Parklands is informed by your cultural or personal memories. Maybe comment on your childhood and where you lived growing up.

Katy: So like I said, I moved to Melbourne about twelve years ago. I moved from country Victoria, in the Wimmera just near Stawell. My family had a 500 hectare property.

Anna: So tell us about that property and what you did on the property and how your family was connecting with the land

Katy: When my parents bought the farm they were running it as a sheep grazing enterprise but after about two years they discovered it was pretty marginal land. It was really eroded, there were rabbits and loads of weeds. The water supply wasn't fantastic and they decided to de-stock and set about re-vegetating the property. So they direct seeded and planted and controlled weeds and controlled rabbits tirelessly for probably ten years. Umm along with me and my brother, we helped with every step of the way, rabbiting and weeding after school and planting on weekends. Which, the transformation in that ten years was absolutely amazing. Which sort of set me up and inspired me that landscape scale change is possible. And the amount of wildlife that started using the property, echidnas and bandicoots, everything, orchids that came back in wet years was just amazing to see and be part of. So, that is what inspired me to get involved, especially at Darebin Parklands, get involved with re-vegetation.

Anna: So, ok, Umm, I think it would be interesting to know how you have seen perceptions and attitudes change in the Parklands, but maybe talk about how you work with others in the Parklands

Katy: So, at the Parklands, since starting here, I have discovered that the park came about by some dedicated locals, neighbours of the park, that used to be a farm, then was a mine, then it was a rubbish tip for many years, and it was a really degraded piece of land. And these determined locals, some of which are still active and involved with the park, fought the council and fought and lobbied and harassed local members and state members and um finally got hold of this area and made it into a park. So the majority of the plants and paths and bridges have been made and planted by volunteers, which is just an amazing feet.

Anna: Ok, so, the Parkland has its own Management Committee I understand, so its not part of Parks Victoria, um, so it's kind of been a real community effort. Do you want to describe the places that you particularly like yourself in the Parklands. Where you like to come, or favorite spots?

Appendix 2 continued:

Katy: Ok, so I have got two favorite places, which are probably the more natural of the places in the Park. One of them is 'Snake Grass' which is in the northern area of the park, which is just an absolute treasure trove of wildflowers at the moment in the spring sunshine, there's chocolate lilies, and Bulbine lilies, and Running Postman, as well as all the beautiful grasses with different shimmering and coppery shades. It's really beautiful to walk through and hear the creek rushing by down below it. It is pretty magic. The other place is where we are sitting right now at the Ivanhoe wetlands, which is a manmade wetlands, but you couldn't tell, it just seems like a little billabong in the creek. There's ducks with ducklings, there's willy-wagtails flying around, there's beautiful Poa grasses flowering, Eleocharis flowering, there are probably snakes slithering around somewhere, there are skinks on rocks in front of us. It's just a magical place to come and sit and take five minutes just to take it all in and appreciate the place.

Anna : Ok, Umm, the change for you from being in the country and then being in the city, this made a big difference. But initially you've described how your parents re-vegetated your farm, so did this inspire you to do formal study, or did that inspire you to do formal study.

Katy: My parent's love and passion for the natural environment actually inspired me to go the opposite direction and study Agricultural Science which I felt was probably the opposite of what they were interested in, and then I had dreams of working with or on farms. Cropping and livestock, but halfway through studying, I sort of came full circle and realised that my parents were onto a good thing and potentially that the two should and could go hand in hand. So I got involved in landcare, and that sort of drew me back into more re-vegetation work and working with community groups. So this is what I am doing here at the Parkland. I'm very lucky to help re-forest and re-grass and create little niche habitats along the Darebin Creek. Working with school groups and dedicated volunteers that tirelessly turn up every week.

Anna: And, Um maybe comment about what it is like in mostly, my observation has been that there are lots of blokes around, so as a woman, what's it like, it that an issue, or how do you feel about that?

Katy: Arghh, I've not really thought about it, but I guess that is a fair observation thinking back to previous roles have been in this environmental industry, which is mostly blokes. It doesn't worry me, I grew up with an older brother so I tagged after him so got used to getting my hands dirty. I think most men in this field respect that women are involved, though I have had some "little lady" comments from associated industries such as at the local mower shop!

Anna: Sorry, I just threw that it. Ok well, thanks Katy!

Katy: No worries

Anna: Finally can you please think of five words that describe how you think of the Darebin Parklands

Katy: Ancient, city escape, transitional, tranquil, community

Appendix 3: Transcript

Interview with Peter Wiltshire, Senior Ranger, Darebin Parklands, 28 September 2016

Interview Transcript, transcribed by Anna Farago
Peter Wiltshire, Senior Ranger, Darebin Parklands, 28 September 2016

Anna: Pete, tell me about your connection to Darebin Parklands

Pete: Ok, it all started in 1984 when I got sent down here, by a Parks and Gardens Manager from Heidelberg City Council to meet a guy who was down here who was working alone, to help him out. I walked into the place and thought "this is punishment" because it was an old landfill site that had been recently recovered. It was not an ideal place to walk through. I just remember it had old cars, bridges, things sticking out of the ground. And I thought 'Yeah, this is punishment'. I walked around looking for this character and back in those days there was no-one here. So I was just looking for one individual and that was the guy I was to meet, a guy called Craig. And I just walked around past where the observation tower is now and then the land fell away, and I could see the valley, and I could all of a sudden understood the 'vision' that the residents (had) and the things I had heard about the land. And so I thought, this is pretty special. And the more I explored it that day, the more the enchantment of the landform grabbed me, and that's why I am still here.

Anna: Ok, so umm, we'll come back to what your role is, but maybe explain how you think your connection to Darebin Parklands is informed by your cultural or personal memories, maybe comment on your childhood, and where you lived growing up.

Pete: I grew up on a farm, it was a piggery of all things, called Ashlynn in Diamond Creek. When I was a young fella with my, Grandparents who brought me up, use to show me things called 'Egg and Bacon plants' and orchids and things like that, that were on the farm where the pigs couldn't go. And I use to walk around there and explore and I just got this attachment to what I call 'sandstone escarpments' or 'sedimentary rock', the forms that are botanical and the ecology that's on those landforms. One side of Darebin Parklands is very similar to it. So there are spots of Darebin Parklands where I can shut my eyes and almost hear the same birds and the same sort of sounds. It reminds me of my childhood in places and in other areas it does not.

Anna: Ok, maybe that connection with that particular geology, if that's the right word, did you go on and do further study around that, or, what did you do after school?

Pete: Well, extraordinarily, you'd would think I would have done something environmental or agricultural but no I became a music teacher, so I went to VCA, got a qualification in Music and then a Dip. Ed. And became a music teacher, and tried to be a Pop Star for eight years, didn't make it, and thought, 'well this isn't working' and I didn't want to teach, I'd been a music teacher and I didn't want to teach music to kids who were, you know, they weren't interested and making me hate it. So I decided I would go back to Uni. I went to a careers day at Melbourne University and just went 'What can I do now?' And then I saw 'Environmental Science' and that link to my childhood came in again because they had some plants called the 'Polsuneers' which are the Egg and Bacon Plants and I saw those and thought that looks good so I walked over there and talked to the 'Dude' behind the table. And 'Environmental Science' was a new sort of thing and so we (I) thought "right so this looks good". I didn't envisage that it would be me stuck in the suburbs for thirty years. I thought it would be me stuck in the wilderness for thirty years. It didn't quite work out as I planned but I'm still happy with it.

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Anna: First of all, maybe comment on how long you have been here, you have described what it was like when you first came here. So maybe from that first connection and what you have been doing from then until now

Pete: I suppose when I started here, my first day here was June 5th, 1984, and when I walked into this place, as I mentioned before, it wasn't what I imagined. I didn't think it would be a place to hold me for 30 years. The thing that makes this park different to any other park around, is that it has got an old tip site. And the old tip site's got a problem with the fact that it collects water from underneath the ground, mixes with the rubbish underneath the tip site and threatens the Darebin Creek. So, in essence, what keeps me here is not the trees and the birds and the things like that, it's the challenge of protecting the Darebin Creek from this pollutant that could really be quite nasty to the Darebin Creek and the Yarra catchment. And that, getting that water that's under the ground, that is highly polluted, and treating it to the point that its not a threat to the environment anymore, that's really rewarding, so that's probably the main thing.

So going in, what's the changes I've seen? The changes I have seen since the park has matured, and the trees that you know, and everyone looks at and walks around right now and they sit there and they go, 'the park must have been here years, well, when I first came here, there was hardly any trees here. And most of the trees that people see and that they sit under and think they have been here 100 years, they have only been here, planted in the late 80s. So it is really only a modern new park. It's a baby, it's still got it's nappies on, it hasn't developed. The animals and the insects and the ecology, its just waking up to the fact that its just growing up. There are no tree hollows yet, so we have got to have nest boxes everywhere, things like that, that's what give it's age away. If an Ecologist comes here he is going to look around and go "Man, why are there so many nest boxes?" Cause there are no tree hollows, the gum trees aren't old enough to have developed tree hollows.

The biggest change though, has been the demographics of the people that live around here. When I started, the people that lived on the western side, you know, bought houses next to a tip. So they bought the cheapest houses in Melbourne. They were poor people. And since the park has matured, those poor people became rich people. Because all the hipsters shift in now, and they come in and sit there and go 'isn't this great' and they pay their millions and millions of dollars for the land around here, and the windfalls for those people that bought when it was a tip, that's a really rewarding side of it. On the eastern side has always been filled with Melbourne University Lecturers and still is to some extent, but the value of the properties up round there is around 3 to 4 million. Is becoming you know..,the sort of people shifting in, CFO, CEOs, things like that, and when you meet them outside of their commitment to their duties at work, they are normally people but they are sharp. I don't know if I can describe it, they are really sharp, and getting them to plant a tree is pretty rewarding. You know.

Anna: (giggle) Yeah. So the community that was actually really instrumental in making the park come about, do a lot of work, so in your role as a ranger, the Head Ranger here, could you explain the different little communities that are within the Parklands.

Pete: Sure. The initial vision about this piece of land was founded by a group of residents in Ivanhoe, who you know, nagged all levels of government to get this land purchased off Albian Read, which is now Boral, to get the tip site and turn it into a Parklands. A lot of them are getting elderly now, 'The Founders' as I call them. They've still have got

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involvement but it is more like meeting them in the State Library to talk about archives rather than planting trees. There's a new generation that have shifted in. And these are all professionals, Journalists, University educated people and that's the biggest change. And that's the biggest change, the people that I use to deal with, weren't University educated people. Now people who live around here are. And so their engagement in this place, I always get this sense, that the reason that they like to be engaged in things like parkcare days or junior ranger camps or stuff, it is almost like they are going, "Look what we can do over in Alphington verses Look what we can do in Preston". It is almost like it is a fashion statement to be involved in the Parklands (a lifestyle choice?). Yeah a lifestyle choice, that's a good thing. Yet the early 'Founders' they had a passion. They had a passion, a love for the land, and people that use the park now are different. It's yeah, 'Well-being' is a good word, and they don't mind a bit of mung bean and a bit of cappacino action on the side, but yeah I get the sense that the passion is not there in the new people. From the older people

Anna: ***Maybe that goes back to how maybe about how our perceptions have changed? In that, people who really cared about the environment in the 80s were considered you know these 'Ratbag Greenies' whereas now around here it is really is a norm.***

Pete: Yeah it's a norm.

Anna: So, in terms of, we have pretty much gone through most of the questions, I would like you to share with me any specific aspects of the Park that you would like to talk about, you know, favorite spots and any anecdotes or anything really?

Pete: Sure. It's really ironic, here we are sitting at Ivanhoe wetlands. Which when I constructed it in 1992 I was sure this was going to be the point of the park I would come back to as an old man and go "Jeez, look at what I did" And you know, then there is Mt Puffalo which I built, illegally, without a planning permit, which was fun, its any area in the park where you can get that isolated feeling, and where we are sitting now, there are always people walking past, always dog walkers around, but there are still magical spots in the park where you can almost feel like you have discovered a place. And you can sit there, sit there for half an hour and after a while, the birds and everything will relax, and birds will do what birds do, and you can sit there as a part of it. Those spots are getting, less and less. And my favorite, the spot that means the most to me, is up in Pine ridge slope on the really northern side, its got not got much vegetation around it, but you've got this overview of the floodplain, and the birds and everything you see there seems to be really interesting, but at the same time you are fully exposed in the sun. But I must admit, its any area where I can not see a house or not see people. That's the key.

Anna: You must know the park like the back of your hand, as people say. One thing I have just thought that I would be really interested in you talking about is The Spiritual Healing Trail. We are sitting at the spot which is called 'Contemplation' and the Spiritual Healing Trail here has quite a history. It was one of the things I really loved discovering when I was Artist-In-Residence here, so if you can talk about that, and maybe Uncle Trevor a little bit?

Pete: To talk about the Spiritual Healing Trail is to talk about Uncle Reg Blow. He has passed away now. The unfortunate thing is all the Koorie people I worked with to get the Spiritual Healing Trail going have passed away now. And it wasn't my idea. It was Uncle Reg Blow's idea. Uncle Reg was a very spiritual man, and he thought that humanity needed healing, because he thought people were just getting angry, and road rage, and all

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those things, so he wanted to gift the people of Darebin and Banyule a sort of Koorie secret. Like a meditation trail, a thing to help chill out just by being in the environment, walking around and do things at specific spots.

When he first made the approach to it, it was misconstrued by both Councils and by my Management Committee as a 'landgrab' which was really unfortunate. And it really blew up in Reg's face, and this was a guy that wanted to put a Spiritual Healing Trail in and he wasn't making a land claim at all. He wanted to share something, and in the end we got past all the Mayors and all those sort of people, and it came down to Uncle Reg meeting with me and the staff that were here and he told us what it was all about, and we told Council what this is all about, and then Reg explained what the Spiritual Healing Trail was what he wanted and all we did was we put the plaques into the rocks where he pointed. The words and the artwork and the whole concept was purely Koori driven and its really popular and wonderful thing to do with a Koori guide. You know it is not quite as engaging if you haven't done it with a Koori guide. So, and it's the first one in Australia of its kind, and its been used by a lot of health professionals and send a lot of sick people to and as 'Well-being' seems to be the new catch-phrase, like 'Sustainability' of course all the 'Well-being' people come down here. We now have a Koori guide called Uncle Trev Gallagher who after Reg pass on, we had Uncle Reg's son, Troy Blow, and he unfortunately pass-on as well, and you can't have a non-Koori person take the trail, it just doesn't work. We found Uncle Trevor, who was the guide at the Botanical Gardens and we got Trev to do it, and he fell in love with the trail, and now he's our guide. And to do it with Uncle Trev is a different experience from doing it with Reg, but it's still got that magic. Yeah. And its really good.

Anna: I know that Uncle Trevor is from, I can't remember his language group, but he's from another 'Nation' and not the Wurundjeri. I know you have talked to the Wurundjeri Council about the trail recently. Was Uncle Reg Blow a Wurundjeri man?

Pete: No he was Yorta Yorta

Anna: Ok, maybe comment on it?

Pete: One of the things about The Spiritual Healing Trail and why we don't sit there, how do I say it, rubbing our own rhubarb about it, is because the Wurundjeri were initially a bit hesitant because this is Wurundjeri Country and this is not a Wurundjeri sorta thing, so I had to meet with the Wurundjeri Council, and I've taken the Elders around the Spiritual Healing Trail and they are all keen to endorse it on the condition that their language is recognized which I reckon is really important, the catch is, just getting them to help me do the language. Yeah, it will take time. Working with Koori people you have got to work to their time, not to your time, just because you say 'We need that language so we can do this' they'll do it when they're ready. The Wurundjeri are fully aware of the Spiritual Healing Trail, have acknowledge it, I just want them to endorse it so they can take full advantage, and utilise it's popularity to improve their standing in the community so people understand the influence of Koorie's in urban life.

Anna: Ok, I think we have covered everything, unless you have anything else? No, Thank you!

Appendix 4: Transcript

Interview with Uncle Trevor Gallagher, Gunditjmara Elder & Indigenous ranger, 7 October, 2016 Darebin Parklands Management Committee Offices. Separation St, Alphington

UncleTrevor

[Start of recorded material at 00:00:00]

Interviewer: Okay it's going now. Okay hi Uncle Trevor. Tell me about your connection to Darebin Parkland?

Respondent: My connections to the Darebin Parklands stem back … they go back quite a few years actually with the original aboriginal person that used to work here with Peter. And his name was Uncle Reg Blow. And he up a … he left a legacy here of the Spiritual Healing Trial. And Darebin Council wanted … because Uncle Reg of course the dear man he passed on. And Darebin wanted someone to continue on his good work. So what they did is they tried to contact his sons and I think they did it for a little while I'm not quite sure. But that peeted out and with that the Darebin Council come up to me and called me up and said "Would I like to continue on Uncle Reg's journey, his journey of healing?" And I said "Yeah I'd love to." I said "But first of all I'd like to get permission from his wife who was alive at the time." She's passed on too. Her name was [Waldo?] and we had a do down here and [Waldo] was attending and I went up to her and I said "Would you mind if I continued on with Uncle Reg's work here?" And she said "No I'd be honoured." So that sort of made me feel a little bit better you know?

Interviewer: Yeah, yeah and so -

Respondent: Yeah just protocol it's good to ask and that you know.

Interviewer: Yeah so I understand Uncle Reg was a Yorta Yorta man and Pete's explained a bit about the trail. But what I'm interested in is -

Respondent: Well I'd have to disagree with Uncle Reg being a Yorta Yorta man.

Interviewer: Oh okay.

Respondent: I'm not quite sure that he is.

Interviewer: Okay.

Respondent: Or that he was.

Interviewer: Okay.

Respondent: Now Uncle Reg came from Queensland.

Interviewer: Oh okay, okay.

Respondent: I think he … I'm pretty sure he was born on the Cherbourg Aboriginal

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mission up there.

Interviewer: Right.

Respondent: And his people are from there.

Interviewer: Okay.

Respondent: I'm pretty sure.

Interviewer: Okay.

Respondent: I know that his wife [Waldo] she's Yorta Yorta.

Interviewer: Okay alright okay.

Respondent: Yeah, yeah that's my understanding of it.

Interviewer: Okay alright. So I'm going to ask you more about your personal connections. So how is your connection to the Darebin Parklands informed by your cultural or personal memories? So when you're doing your tour and at different spots in the parklands how does that connect with your own personal memories? Maybe comment on your childhood and where you lived?

Respondent: Well I'm Aboriginal and I'm sixty three years of age. And I grew up in the bush. And this is the only bush that we have here in the city of Darebin. And it is it's beautiful and it's pretty well untouched and every time I come to a certain tree or a certain talking point or some of the wetlands it just reminds me of my childhood as a little boy. In today's modern era in the twenty first century the kids didn't have … they don't have what I had. They have electronic gadgets that keeps them occupied and that type of thing. Where as in my era it wasn't … it was out in the bush. So we had the snakes, the gumtrees yeah. And the little leans twos if you like for shelters that we would sometimes as kids put up. And the little [My Myers] that we would sit under and just enjoy the bush. But very aware of what was around us. I always tell my kids "If you're going to walk through the bush you make a noise so what's ever ahead of you will be frightened and they'll move away because you don't want to walk on anything or run into anything." So yeah and I'll always have that with me until the day I die. It'll always be there that memory that fondness of being amongst the gumtrees if you like. Being amongst because even when I was a little boy the classroom wasn't part of my world.

Interviewer: Yeah so the classroom is the environment and the way that you use the Darebin Parklands is like a classroom?

Respondent: The traditional classroom of the aboriginal person is the bush. And that's why aboriginal people have a high dropout rate in their school systems. It was

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only two hundred years ago that we stopped learning from the bush. Our fathers and our fore fathers would take us out and teach us how to survive and how to live.

Interviewer: And that culture of recognising that as really valuable learning is really I find that going on the tour with you but also where I feel like we are as a country as a group of people that hopefully that recognition and that respect is being shared a whole lot more than it used to be. I'm not sure if you'd agree.

Respondent: No I do agree it was never shared in the way that you just spoke of. And I don't think it ever will be shared. This country has a terrible footprint for environmental disasters. Yeah it's just terrible it's one of the highest in the world. The way we've treated the land. The way we've robbed the land of its richness and the way we've grown our crops and we've used one of our precious resources to do that. Whereas Aboriginal people never ever did that. They survived when we talk about sustainable garden and Aboriginal people knew how to do it I can tell you. And they took from the land but they didn't take everything. They made sure there was some left for the following season yeah. But no I don't think … as an Sboriginal person I don't think I'll ever, ever get that back. And it was taken from me when the white men came here.

Interviewer: Yeah of course.

Respondent: And I consider myself an urbanised Aboriginal people. And I may teach the culture but I certainly don't live it. Where as in some parts thank God in some parts of our continent our Indigenous Australians our first Australians do live their culture. They speak their language, they go out and they catch their fish for dinner. And they live on the land. And yeah I'm very envious of that and I don't think I'll ever get that back.

Interviewer: Yeah well the Parklands give you a chance to talk about that.

Respondent: And that's what it does.

Interviewer: And others yeah.

Respondent: And that what it does. It gives me a chance to walk through and it's peaceful and I can hear the birds and can hear the sounds of the land and the water and you see the food on the water. And you see the wonderful working wetlands that we have here. And you look at the water in a way they've put the plants in the water and it filtrates the water and it makes it look clean and it's wonderful.

Interviewer: Yeah. Yeah.

Respondent: It's as natural as they can get it.

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Interviewer: Yeah, yeah. Would you like to share or share with me any personal insights to specific aspects of the Parklands like Katie and Peter both talked about -

Respondent: Yes there is one aspect of the naming of some of the … I mean Mount Puffmore I mean really Anna I don't know who named it Mount Puffmore I don't know why they named it probably because it's not a real mountain I don't know. But they should give it an Aboriginal name anyway.

Interviewer: Yeah, yeah.

Respondent: Don't you think?

Interviewer: I agree with you. Maybe we could start a little campaign.

Respondent: A little campaign or the working wetlands even name that area down there and -

Interviewer: Yeah, yeah I know the Wurunjeri Council the council have been here with with Uncle

Respondent: Uncle Reg.

Interviewer: Pete.

Respondent: Pete oh yeah, yeah.

Interviewer: Yeah so that might be something that can be worked on.

Respondent: Well I mean it should be.

Interviewer: Yeah okay.

Respondent: Even the Parklands I don't know how the council would look at it I'd like to see a name change.

Interviewer: Yeah okay.

Respondent: Darebin Parklands seem so regimental and so formal and it should be named something else.

Interviewer: Okay.

Respondent: My personal view anyway.

Interviewer: Would you see that that should be the local Wurunjeri language?

Respondent: It should be. It should be in the local Wurungeri language. Even the little

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buildings that they have here like the rooms that they have and this room here and that one there is a beautiful room. And it's like you can take kids in there and you can show them things and they can rename that. Maybe something like the … what's the aboriginal term? Oh Tarnuc

Interviewer: Tarnuc what does that mean?

Respondent: Tarnuc is a … it's a wooden bowl it's like a culamon

Interviewer: Okay.

Respondent: You know the culamon which is -

Interviewer: Yeah.

Respondent: Commonly known throughout the continent as a culamon. But here in the Wurrung Country and the Bunarong Country they call it a arnuc. And you can say you call that a tarnuc room. It'd be just beautiful.

Interviewer: Yeah, yeah. And what about the place where I'm going to be doing my installation is the wetlands. What kind of words or what kind of aboriginal connections to wetlands is there something like is there a connection that you have that you can talk about?

Respondent: Well there's you could call lots of the areas around here not only the wetlands but you can call it something like Mynong Country. And Mynong is the daisy and you can call it Mynong Country or the Mynong Wetlands.

Interviewer: Mynong yeah. How would you spell Mynong?

Respondent: Mynong is spelt M.Y.N.O.N.G. I think.

Interviewer: Okay one of my other questions here is just words five words to describe how you feel when you think about Darebin Parklands?

Respondent: I feel at peace at Darebin Parklands. I feel relaxed. I feel when I'm walking through the Darebin Parklands and I'm reading some of Uncle Reg's words that they've put together I feel at ease. I feel peaceful. I have issues we all have issues but they seem to disappear for that one hour then when I walk through this beautiful area here so.

Interviewer: Yeah because it's a real journey and it's talking about yourself but also Aboriginal culture as well with a group of people when you're often doing the tour.

Respondent: Yeah, yeah and you are you find out about that group. It's good to do a little bit of research into the group but I don't get the time to do that. But maybe I

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should do a little bit of research into a group if I take them around.

Interviewer: I don't think you … that's up to you. You're there for them. Well I can't think well one final question maybe. How do you see perception and perceptions and attitudes have changed towards the Parklands even in the time you've been doing the tours have you noticed different questions or different awareness's or -

Respondent: I have. I've had locals that have lived in Northcote and Thornbury and Preston who've said to me "Geez we didn't know the Parklands was here." Some of the questions that they ask me and the other question is "How long have you been doing this Uncle?" And my favourite people to take around are the Aboriginal people kids and you'd be surprised Anna and this is what hurts me the most they actually do not know a lot of their culture and it's a shame because they're not taught that in schools. It's not part of … they say it's the aboriginal culture because I work up here in Santa Maria. They say the aboriginal culture should be part of the curriculum but I can tell you now it's not.

Interviewer: No yeah.

Respondent: It's not it doesn't replace any subject that they have there.

Interviewer: No.

Respondent: They may do a tour or they might do something on Sorry Day or something like that. But no it's not part of the curriculum. And they told me when I first started up here in Santa Maria and they said "If you want it to be a part of the curriculum Trevor give us your reasons and your views and write up a big letter." And I said "Look I'm sixty three I haven't got time for that." They don't understand and don't know that it's an important part of their culture. Just like say someone trying to learn Italian in the schools as being a part of their culture and you know. But no this place it sort of brings you back to earth if you like.

Interviewer: Yeah totally that's a really good way of thinking about it yeah.

Respondent: Yeah, it brings you back to earth and think about things that you want to do here and when you walk through and yeah.

Interviewer: Thank you I think we'll end there.

Respondent: End there?

Interviewer: Yeah unless you want to say anything else?

Respondent: No.

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Interviewer: Great. Thank you.

Respondent: That was a good little interview. Oops.

Interviewer: Thank you.

(final section of conversation deleted as the interviewer and respondent had thought the recorder had been turned off)

[End of recorded material at 00:22:54]

Appendix 5: Transcript

Interview with Uncle Fred Carriage, Murramurang Elder, 3 October, 2017 Warden Head Reserve, Ulladulla.

Interview transcribed by:
Sharyn Taylor Transcribing & Secretarial

Participants:
Q: Interviewer
A: Participant

(Note: If correct spelling of words are unknown, or non-dictionary words – they have been transcribed as sounded.)

Q: Hi Uncle Fred thanks for doing an interview with me. Could you tell me about your connection to Didthul?

A: My connection, gee how do I put that? It's, it's been a, it's been a big part of our history here for a long time and it's, I've been to it maybe once or twice but it's a, a great landmark for our people all over, even though it's more of a woman's place than it is a man's place. But what would we do without it, if we got things like it up there that are artwork, where a lot of people say that we don't have rock art down here, well that's, all the evidence is there in the front of the mountain and at the back of the mountain where there, all this rock art is there. And, and you can see it, some it's hard to get to, and some of it's a little bit easy but I don't know what we'd do if we didn't have Didthul I, I've got no idea, it's a, just been a big part of our life.

Q: Now the reason I'm, I'm doing this project is I've got a really strong memory as a kid of coming here and I knew it as Pigeon House Mountain and could you explain - Leanne's talked a little bit about that, it's considered Mother Earth and maybe in your own words could you explain?

A: Well.

Q: What you were told maybe as a kid?

A: The, the word Didthul means the breast of Mother Earth, supplier of food to all living things. And I do know that when we first put the aboriginal name up that a lot of people objected to it and said that we were changing the name of the mountain. One lady told me to my face, she said, "You've changed the name of the mountain." I said, "No we haven't, we have put up the aboriginal name." I said, "You can call Pigeon House Mountain whatever you like a bunch of bananas or whatever that's entirely up to you, we are just giving you the aboriginal name." The name this mountain was changed through Captain Cook he called it Pigeon House. And we copped a lot of flack out of, flack over that over the years but now people are settling down to it, but at the time when they said this, I said, "Did you put on a performance when they changed Ayers Rock back to Uluru?" No one said a word, but-

Q: So when was it, when do you think that it was changed in terms of local naming?

A: What putting, putting our aboriginal name there?

Q: Yeah.

A: Well it's always been there, but we decided that we had to put it up because if we had did that years ago when I was a kid or maybe in my 20's and that, they would have been frowned upon really badly, they

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would have told us we don't know what we're talking about, you don't know, you've got no idea what it is. And, and that was, used to happen in those times because they always used to tell you because I'm not a proper black fella I'm aware of that, was that a lucky guess on your part of did somebody tell you? But it never, ever stopped them from calling us nigga, boongs and coons either I might add. But we hung on and we waited till we got to the time when people started to realise that they had to start listening to us because we grew up with this culture. So we thought it was appropriate time which was probably 10-12 years ago, might have been a bit longer, but we're now all the put the name of Pigeon House Mountain up, the aboriginal name. So they made sure that they put it alongside it Didthul - can I interrupt you for a little moment. See down you here you can see a little, see a little lizard?

Q: Oh yes.

A: In our language they're known as a Bumbarran I've got to tell you a funny little story about one of them here about 15 years ago, I had some Japanese students and I picked, and they can't speak English and I couldn't speak Japanese. So I picked one up, probably, probably about his size might have been a little bit smaller and I got it up, finally got it up onto my hand and held it up for them to all to have a look. And, and I said to them, "Now if you look at it, he's dead still and the only thing that's moving is his eyes, his eyes are going back and forwards watching you." And they all run in because they all wanted that little on their hand so when they got within about 3 metres of my hand, frightened the little Bumbarran, you can see him now, sitting on the thing there now, frightened him so he jumped off. Now when he jumped off the whole lot of them 15 of those Japanese students turned around and ran the other way. But have a look at it, see how still he is, now he'll wait there till he, he thinks it's danger and all of a sudden he'll take off, just see what he does when I get a little bit closer. See now he's going to go, see how he goes.

Q: He's very proud-

A: So he, so he waits-

(Interruption – Plane flies overhead)

A: And you can see how still he is, now he'll stay like that and the only thing that'll be, the eyes will be moving as soon as he sense danger again, he'll go again. See that?

Q: Yeah.

A: Now where were we?

Q: I that, that was actually one thing I was going to ask you because I've done some of the walk and I, I first thought that they were snakes and that, they're gorgeous.

A: Well the aboriginal word is Bumbarran.

Q: Bumbarran.

A: But when we were kids going to school we used to call, everyone used to call them Scrubby Jack's.

Q: Scrubby Jack's cool. So maybe comment on your childhood and where you lived growing up? So you talked a little bit about how you used

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to, all this area was bush around here so were you living in town or did you live out of town?

A: We left the district I was a baby in arms in the area but we left here when I was about 2 and then dad come back here and working again in 1947 and then we came back here to live again in 1948. And we built these old huts in the bush up along Deering Street, on the western side of the highway there's a place called CC's up there. Well that used to be, everything was all bush except, except for the sawmill and we, we built these old huts in the bush. And this, all Sunday's used to be a big day for all of us Koori people and we used to pack up the damper and our billy cans and all the fishing gear and walk down the track down here because everything was just an old bush track, it was all sand dune and everything else. And we used to walk down there a bit further and go on down to the rocks. And that's where we used to spend the day and in, and of course in those, in those times you could light a fire, you could catch nice freshwater running over the cliff face, down here so you could boil the billy … (Unable to understand) cooked yourself a fish or whatever you like in the, in the, in the fire in the coals. One of the things that was a big part of our life here was, what we call mutton fish but it's well known to everybody as abalone and of course nobody outside the Koori circle knew anything about it down here. So my dad had this old tyre lever, so my job was to go and get the mutton fish so I'd got along with this old tyre lever knocking the mutton fish open or abalone as they call them today. And there was millions and millions of them, they were everywhere just didn't matter where you go. And dad used to always tell me, "I don't want those big ones I want those smaller ones." If you'd to do that today you'd end up in jail but the funny part about it I'd be there knocking these mutton fish off and throwing them in the bag as many I can drag back I'd carry back. And people outside the Koori circle would come along and say, "What are you going to do with that boy?" "I'm going to eat it Mister, I'm going to eat it." "Son you don't have to eat that rubbish, there's far better food than that." "No Mister this, this is good tucker, it's good tucker." "No, no, no son you don't have to eat that, throw it back in the water." Multimillion dollar business today.

Q: I was going to say, so just like Didthul things have come around once people started listening to the Koori knowledge-

A: Well I remember when, remember, I remember the first time that we introduced it to some of our friends outside the Koori circle here, they were friends of ours and I think mum and them invited them up for dinner one night. And, and so they had, put the mutton fish on I think we, we used to bash them up real quick and cook them real quick and or you could do them and make rissoles out of them, but mainly bashed them up and we're sitting down at the table this night and us kids are there, and we're into it, we're going for it, but our eyes are pinned on Ted, Ted and his wife. And they cut this little bit of abalone off and they stick in their mouth and you can see, see their faces, thinking they really don't want to put it in their mouth but they did and once they got it in there, they got the taste of it, all of sudden you see the expression change on their face and they go, "Oh this is good isn't it?" And then got into it. So that's what we first of doing, we introduced it to those outside the, the Koori circle but it was, for years and years and years you could go and get, you could go and get abs and no one worried about it. But it was like a lot of shellfish that us Koori people had, aboriginal people used to eat, which never part of the market. Once that all became part of the market, that's when all the restrictions came in. First of all it was the abalone you usually, which you, you're only allowed that, I think you were allowed to have 20 which was plenty but I know in my days as a kid here there was about 4 or 5 families of them, we'd collect about

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100 of them, sit down and clean them all and take them home and they were shared up between the families. The pipi's on the beach or the muscles in the lake or the bimbles in the lake or the periwinkles or the conks or everything around it, you'd just go and have a feed when you wanted, you can't do that today.

Q: What about up at Murramarang is that, because it's designated as an aboriginal site, but you, you still have restrictions do you?

A: Doesn't matter where it is, I spoke to the Fisheries Department here early in the year about it and I told them I said, "When, when you talk about traditional wise," I said, "We can't do that here, if we go down on a rock and start collecting shellfish." I had a little billy can made out of an old sunshine tin, that was my billycan for cooking my shellfish because I used to go and collect them put them on the fire and cook them, when you've got them cook you just sat down there and pulled them out and cleaned it with a piece of sharp stick and pulled that out of the shell and sat down and had a feed. You could boil your billy, you could cook a fish in the coals, but you can't do that, the moment we light a fire we're in trouble for starters. I said, "Even when we went around the lakes we used to have fires, it was all part of boiling, have our damper, it was, it was all, all part of it." And we finished we always put the fires out so there was never any fires ever caused by us, when we lit fires around the rocks or around the lakes when we were fishing or anything like, it never, never happened. Today you can't do it, some of the rules that they have today for abalone one of the, the Fishery was, you could catch the abs, you're allowed 10, one of this was one of the rules, but it had to be eaten you couldn't take them home from off the rocks and you had to be eaten within 100 metres from where you got your abs from. So if you were right around the point around there, you're never going to get off the rocks. And you're not allowed to light a fire, so how you going to eat your abs?

Q: Oh god.

A: So that's, that's the restrictions that thereby, I, I told it to the Fisheries, I said, "You've got it that traditional wise what we used to do, we cannot do it here, we're not allowed to do it."

Q: So the, the way forward should be a bit of flexibility maybe?

A: I, we're under the same rules anybody else, the only thing – there's a little one look at him, real little one. The, the thing is today we are allowed to have 10 abs or the bigger one will eat the little one, we are allowed to have 10 abs, must be legal size. But you can't catch abs today like we could when I was a kid, you've got go diving for them and there's no way in the world that I'm going out … (Talking over each other) to get out. So it's not going to happen.

Q: Lyn said that there, there's a hope that you'll have a, a new space, a, an area where you can have a, a cultural centre is that something that?

A: There's, there's, there's talk about that, I don't know, we're hoping that's going to be down the road here but when that comes along I don't know, but which would be good. One of the main thing that is on our agenda at the present moment is to climb and build this track here, it's starts up there with that first carpark that we came past and it comes all the way down through here and of course continues on across the road. But what we want to do with that first section is try to put a, a track in there, it's not a disability track but a track so disability people can use it, use it. If we was to call it a disability track we'd never get the funding to be able to build it, but

if building, improving that track so people with disability can use it, from up there down to here. And one of the main reasons is for that because they can be dropped off in front of the track up there, and the bus can come down or the cars can come down here and wait for them as they come out of the bush here and pick them up and they can go straight back in their vehicles. That's the only part that we're going to do, if Council or someone else wants to make the rest of the tracks like it, then they're going to have to come up with the finance because the tracking it does go that way and goes right around the Headland and comes back. But that's the only bit that, part that we want to do and that's what we're looking at, at the moment is trying to improve that and, and make it that people that go, have got disability can use, can use it. The other thing that we're looking and hoping that we can do is, is to grab ourselves a small bus a 12 seater so it can be used to also help the, some of the young Koori kids that are, that are learning about their culture at school and afterschool. So they can be taken on these little trips-

Q: That'd be great

A: And we can load them in the bus, take them down the beach and show them how to do the pipi dance, go dig and pick the pipi, let them have a taste of them, and show them different shellfish around the rocks so that, and you can only show them so much at a time. The first program on this Koori kid thing started last year through a lady by the name of Rebecca Stanley and she's not a Koori herself but she was the one that got the program going, and last year proved to be a success, but we, we learnt a lot of things from it ourselves. At one stage I was trying to teach them too much and I was thinking to myself, you're, you're doing this wrong Fred, you're doing this wrong. So I slowed it right down and this year we had another meeting and I came up with this idea I said, "We've got to slow this because this is not how our parents taught us when we were kids, it's a little bit at a time." So I said with the Koori kids culture. What they have to do is instead of doing 2 hours twice a week, we do 1½ hours once a week and-

Q: Like your Sunday when you used to do your Sunday?

A: Yeah and that, and once a week and instead of having an 8 week program only make it a 6. So that way it gives the kids to pick something up because I know from when I was teaching them different things in the, in the first session that we did last year, and this year I went back a couple of times and I noticed that when I spoke to them about different things they'd forgotten. So that's, a reminder program so it's not going to come all at once that's, as soon as you refresh their memory all of a sudden they can see, their eyes, "Oh yeah now I know what it is." So we've got to try to, try and do that program the same way, just slow it down a bit and let them learn as they go along.

Q: Reinforcing it. I think what I'd like to finish with is just going back to Didthul and if you want to just add on my questions I've got just 5 words that you think about when you think of Didthul. And anything else that you want to add that you think's important, your own personal or culturally anything else you want to add.

A: With, well Didthul today it, it's, to me it's, it's still very much a woman's place, there's areas up there which my sister told me that were the, the woman's place. So I just made sure when I went there that I didn't go anywhere near it, show it that respect of what our ancestors did. It's, it's a big landmark, it's, it's been a big part of aboriginal culture and still is, and it always will be because it's not only here it's up and down the coast, the different areas up and

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down the coast, some of them have different names and get the, they have different stories than what we have here. And it's a place where a lot of people like to go and go to the top and, and, and have a look and that's one thing I, I've, I've, I've never done I've been close to the top but I only went up there because I wanted to go and have a look at it, at our aboriginal artwork, that was what interested, interested me more than anything. Some of our people have, have been to the top, I just hope that everyone's gives it respect, show the respect of what it is. Even behind the back of Didthul, there's, there's a massive big cave at the back of Didthul, huge where they have an area where, it's a, it's a camping area and a continual flow of water. Now this, this is one of the things about, about Didthul even when you climb up and you get to the first platter, before you go to the top, and when you head off into the, into the scrub and out east to go and try and find this artwork. And you walk along there and here's this little cave, only probably about that high with a flow of water that far up hey. So there's water that far up and you can have a drink of water and the best part about it, is in this little cave there's all this ochre, it's laying on the floor. So you can just put your hand in the water out on the ochre and you can paint yourself there and then on the spot. But just, and silly me when I was up there I forgot to bring some of it back didn't I, but and that's, that's some of the things that some people, how some people think at times that the only place you can get ochre is in the Northern Territory. And I remember saying to this guy this day at the bowling club, so I said, "How do you think it got down here by emu and kangaroo express you idiot?" What a stupid thing to say, I'm going what a stupid thing to say. And this, we also said to him, "When Captain Cook arrived here that boat didn't leave the ocean fly over top and landing out there Uluru you know it was coming up the coast here," this is where they first spotted aboriginal people down here at Murramarang. That's, that's where the thing is, with, with, with Commee Nulunga when she, when she spoke and how she was born in 1825 passed away in 1915, but she told the story of how it was a sad time for her people, when they seen great, great white bird floating on the water, of course referring to those sailing ships up and down the coast. And it was a sad time because in that particular time that era, is when they had the massacre at the, at Murramarang, where that farmer decided he wanted to teach the aboriginal people a lesson and that, got his gun out and shot them and was only ever recorded that he shot 3 but how many were really and truly, we don't know. But, but Didthul, it's, even the big cave at the back you could go there at any time of the year or any drought or whatever it is and you will always find fresh running water. So that, and that just shows you that in, when you go back in time for our ancestors were here before the arrival of white man, they always knew where the water was going to be.

Q: And it's that enduring and that's also the aboriginal people really enduring all this hardship and invasion but for you to know that that ochre and that waters still there and that's-

A: It's … it's just there and, and, and, and the disappointing part about the artwork at the back of Didthul where this magic cave is, really big cave, is just along from it about 20 or 30 metres is a, is like a flat cliff face, is where they did this artwork. And but all the artwork was on it, but the trouble is with some of the idiots that come along go in there, they made a site to add to it, to put theirs, the unfortunate part about it, what it's done is it's ruined that aboriginal artwork for anybody else like yourself or someone else that goes in there. And instead of being able to take a photo of what the aboriginal artwork you can't because someone's gone over the top of it. We have a cave here, I'm going away from Didthul now but we have a cave north of Ulladulla a place called Martin Ridge Road and out there's quite a number of caves and a lot of artwork out there as well, but

there's one particular cave that we go to, it's, it's more of a men's cave than anything else and the artworks in there. And I remember some of the people that I'd taken there once you said, "You ever thought about doing the artwork up that's on there?" And I said, "Yes." And they said, "Are you going to do it?" And I said, "No." I said, "Because the moment that we try to do that up every other idiot in town that comes along here will go over top of it and ruin it all, but you take a photo of that artwork and what you will see is when you take the photo, the artwork will come up better than what it was, than what you're looking at." So there's no way in the world that we're going to, go and touch that up and then for the donkey's to come along and ruin it all, but it's there for everybody to enjoy but the unfortunate part about it, we have a lot of stupid people in this country and they're just not game to enjoy it like everybody else wants to.

Q: Or respect it. Well I really value what you've been able to share with me today and I thank you very much and I hope with my artwork I'm not going on the mountain I'll be putting the work near the carpark and I hope I'll get to share it with you somehow.

A: And just to add a little bit more to that and where we're sitting here today, going back, go back before my time the aboriginal people used to live here and then they got put off of here and then about 1892 they all got put back out here on this Headland, which then came under the New South Wales Aboriginal Protection Board. So it wasn't an Aboriginal Mission but it was an Aboriginal Reserve so this is where they all put out through, out through the Headland, up there where we came past, that top over, all that, all that area, all this Headland. They were told that at that time they, they would be staying here for the rest of their lives, but that didn't happen of course, by 1935 they got, they got put off or they got told they had to leave, but, but before they left there was a couple of nasty things that happened. And one of them resulted in the death of one of the aboriginal people here, and the thing is I can't tell you whether it's male or female and I can't tell you exactly what happened, it's not that I don't know, but to respect to the relatives of that person, I can't tell you, but what I can tell you it, it was, it was very nasty, it was really nasty death. The other thing that happened here was there was a guy in town who used to have a job of delivering Government rations and he, he'd go to Sydney and pick up all the rations and on his way back down this coast here, he, he stopped at different – oh excuse me, he'd stop at different areas on the way coming down dropping off the Government rations, but every time he arrived here in, in Noogala he, all our people from up here go down to pick up their, their rations, he'd tell them he got nothing for you people, nothing for you people go away don't have anything for you people. So down a line there was a bloke in town by the name of George Millard and, and George had a great friendship with the aboriginal people out here and he found out about what this guy was doing. And he, he, he knew there and then that, that this had to stop and he also knew that the only way it was going to stop was he'd have to do it. So he got rid of this guy, somehow he got rid of it, he got rid of him, he took over the job of delivering the Government rations. And he, then made sure that our people out here got what was rightfully there's, that's why the ladies still look up and say, "Thanks George for looking after our people." I often heard my mum talk about George how good he was to our people, he, but he had a great friendship with them, and, and he treated them with respect and they treated him exactly the same way. And there was about 500 of them used to live out right around the, the good old camps and everything but when they had to get out at '35 a lot of them did leave the district, but a lot of them went down the road to a little place called … (Unable to understand) just down the road here, about a mile down the road. And then they cart, I don't know how they carted their stuff

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down there but then they brought their little huts and everything down there, up until about 1944 and the Koori people actually then left the district there was none here.

Q: Oh right.

A: There was none here till about 1947 when dad and a few more of them started to come back and that's-

Q: So where did they go, many, many of them-?

A: Well most of them went down the coast or up the coast, dad-

Q: I grew up in Gippsland is that how far they would have gone to Lake Tyers or no-?

A: Well I didn't, maybe not, no, no they probably would have went back down around … or Moruya or maybe Bega or up the coast around Wollongong and different areas like that. The – oh what was I going to say, I've got lost there? But-

Q: '47.

A: And 47 the year when dad and, and I think it was one of his nephews or a couple of his nephews came, came back at the back end of 1947, and they camped down there actually at Racecourse Creek. I got to tell you this funny little story about my dad at the time, when they pitched their tents up down there dad got the bright idea of pitching his tent up alongside the creek. And that was in the middle of his tent so, so when he got up of a morning he only had to walk he put the billy on the fire and it was good until one night they got a big storm.

Q: Oh no the creek came in the tent.

A: Dad woke up to find his mattress is now not in the middle of the tent, at the side of the tent bobbing up and down alongside the thing because that's when he realised he was floating, that was dad's first waterbed. So I said, "Where did you go dad?" He said, "I moved my tent a long way from the water." But being the back end of 1947 plenty of sunshine, so he had his mattress and everything hanging on the trees, and around the trees down here at Racecourse so they could dry out during the day. So and then we came back here, of course January 1948 and we've been here ever since, my mum was born here, my mum went to school here and there's, there's a lot of Carriages

Q: What was her name?

A: Ruth Victoria Queen Carriage, I bet to, her maiden name was Brown.

Q: And I noticed at Murramarang there was a Vicky Carriage is that-?

A: That's her.

Q: That's her?

A: That's mum.

Q: Well she, there's lots of her photos and-

A: That's mum, that's her.

Q: Oh it's, I'm glad I've made that connection.

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A: She's, most people call her Vicky some, some, some people call her Ruth but it was, but it was most, mostly Vicky.

Q: Oh great, alright.

A: But the only thing I was disappointed in that I never got the chance to-

Q: Ooh shit my paper's going to fly away-

A: Never got the chance to meet my aboriginal grandfather, Grandfather Brown he, he passed away it was, a bit of a secret at the-

Q: Here you hold this, you keep talking-

A: It was a bit, and it, it was a bit of a secret at one time that they were, kept telling us that pop had was, had to go, he had to go to Sydney and the thing was that they said, "Oh he had his heart, he had heart problem," but my son Shane there decided to go and have a stickybeak around and what he found was that, pop had actually had consumption. So that's the reason why they took him away from the family and have, isolated him so that was one good thing that they did, was isolate pop from his family and, and the community. And he was lucky down there when he, when they were living at … pop had a good boss because every time the bloke, people would come around looking for kids to take the kids, his boss used to say, "Go home Frank," Even though his name was Francis Joseph Brown, they'd always call him Frank. And he said, "Quick grab your kids, get them in the horse and sulky and get the heck out of here these mob are come to looking for your kids." So that was-

Q: What work did he, was he a timber worker?

A: He was a timber worker and apparently I was pretty lucky when I was a baby when we were living at Nowra I might have been 2 year old or something at the time that, and mum I don't know where, my mum was away because Grandma Brown was home and they come around the house, come around looking for the kids. And they tried to grab me and Grandma Brown says, "Not on your life," because if they'd had a chance to grab it, they would have taken me as well. But oh there's so much we probably could sit here for 2 hours

Q: We probably should get going.

A: I'd better give this back now.

Q: Thank you very much Uncle, Uncle Fred, thanks.

(Recorder switched off)

Appendix 6: Transcript

Interview with Robert Perry, Park Ranger, NSW National Parks and Wildlife Service, Ulladulla, 4 October, 2017 Pigeon House Mountain Didthul Car Park, Morton National Park.

Interview transcribed by
Sharyn Taylor Transcribing & Secretarial

Participants:
Q: Interviewer
A: Participant

(Note: Gaps in transcript due to talking over each other, and due to participant being inaudible at times. If correct spelling of words was unknown, or non-dictionary words – they have been transcribed as sounded.)

Q: Okay, hi there, Rob. Thanks for doing an interview. Do you want to just tell me about what your role is and your connection to Didthul?

A: Sure. Yeah, well thanks for the opportunity, Anna. And yeah, I've been a ranger in the Ulladulla area for about ten years now, and probably eight of those I've been responsible for managing the southern area of Morton National Park, which includes Didthul. glad it's using the term Didthul, because it was always known as Pigeon House to me, from the early days, and even when I first started working here. The dual naming sort of kicked in a few years ago, and now it's good to see that it's being used.

Yeah, so, I guess my connection to Didthul goes back from my younger years as a boy growing up. I spent a lot of time on the south coast.

Q: Yep, so where did you actually grow up?

A: Pretty much in Canberra.

Q: Yep.

A: Yeah, a couple of hours drive from here, born in Sydney. But my father was a schoolteacher, and spent pretty much every school holiday on the coast, and every second weekend.

Q: Oh, nice.

A: He ended up buying some land at Termeil.

Q: Oh, yeah.

A: About 160 acres down the road, so. We spent a lot of time fishing the rocks and beaches along the coast, but we always took a bit of time to get out and do a bit of camping, and especially Pigeon House being such a prominent feature.

Q: Do you remember the first time you climbed? Or, have you?

A: Yeah. Yeah, yeah, I must have been about ten, probably, yeah. Yeah, the ladders weren't quite as sophisticated as they are today, but they were still reasonable. The track was possibly in a slightly better condition. (right) It seems to have deteriorated. It was always an old fire trail heading up to the first section of the slope, so it was put straight up the ridge, rather than meandering along the contours.

Q: Yeah, that's what people say, in some ways the first bit of the walk is the hardest bit, yeah.

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A: Mm, that's right. And yeah, it's a good – it's a nice walk, because it's achievable for the whole family, yet it's still a challenging thing, you know. But, yeah, it's one of those features in the landscape which you can see from many places. So, even if you weren't out in these hinterlands, you know, you could see it from the coast. But you know, some of those fishing spots we used to go to, you'd see it on, you know, as you were fishing on the rocks and beaches. So, I think it's the attraction for a lot of people.

Q: It just pops up, doesn't it, you know. We were staying at Bawley Point, and as a kid, we used to camp at the same place. We went for a walk the other day, and I'd forgotten all the different little bays, and then it just popped up. I was so excited, yeah. Yeah, and then just driving along the highway, you sort of see it.

A: You get shots of it, yeah, yeah.

Q: So, then once you'd finished high school and you'd been coming this way for all that time, did you study – like was that a motivation to – like did you study something that led to being a ranger?

A: Yeah, yeah, I guess it was. It was, my interest in the natural environment stemmed from those early years, camping on the south coast, and … hanging out in the bush block of Termeil, yeah, I guess I just always, the idea of having a job which involved being in the bush was probably the main motivation, I guess in those days, and yeah, it just rolled on from there. I did some studies at the Australian National University

Q: What was that in, particularly?

A: It was a Bachelor of Science in resource and environmental management.

Q: Yep.

A: I was probably one of the first years to come through and graduate in 1993. So, yeah, I sort of came out of university not really knowing what I wanted to do, although, yeah, national parks are always an attraction. And I started, I thought I'd better do some work experience, because I didn't do much through my uni days, and my dad had a connection through one of his students, who did some discovery ranger work at Fitzroy Falls, and put me onto a woman by the name of Pat Hall, who has now retired, but she gave me a couple of weeks work experience, and I was lucky enough to get some work, three months' work working on the brush-tailed rock wallabies in Kangaroo Valley, which was unbelievable, you know, for someone straight out of university to get some paid work with National Parks. Yeah, there was a lot of good students still pouring coffees back in the cafes

Q: Yeah, photocopying.

A: In Canberra, yeah, twelve months after that, so, yeah, that gave me twelve months work with Parks.

Q: Oh, that's great.

A: And I actually did some discovery ranger work down here that Easter.

Q: So, when you say discovery ranger, is that sort of – because it must be a different term in New South Wales to Victoria, is that-?

A: Yeah, it used to be called seasonal ranger.

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Q: Right.

A: So, it was pretty much like during those peak holiday periods to put an extra, maybe a student on, or someone just to run some activities.

Q: Very specific things.

A: Yeah.

Q: Yep.

A: So, back in '94, I actually took a walk at Didthul, and some stuff around Barras Mountain, and some Murramarang aboriginal area. So, there was an old program which I just sort of slotted into, but I actually walked out here – actually, no, I did three walks up Didthul, yeah, and so, I walked up here the day before I did them, just to sus it out and check the vegetation and just tried to do a bit of research on the sites, so I knew some answers to some questions people might have, and then did it three days in a row after that, so I sort of got overdosed on Didthul.

Q: Yeah, but you probably felt like, when you were young and really keen, it was probably one of your first kind of, you had ownership of it, of the walk and what you were going to say, and all that stuff.

A: Yeah, yeah, true. I was just so happy to be doing it.

Q: Yeah.

A: So, yeah, that was a good experience. And so, yeah, it's now called discovery rangers, and there's more structure to it. They have casual staff that come on all the time

Q: And that's where the local people, aboriginal people have jobs as discovery rangers?

A: That's right, that's right, yeah.

Q: So, discovery rangers aren't necessarily aboriginal?

A: No, that's right, there's other there's non-aboriginal discovery rangers. Some guys, people, have expertise in sort of fauna, and they do sort of spotlighting activities, and yeah, there's a strong cultural aspect to it these days, and it's great, because … (inaudible) you know, the wider community, probably are yearning for a knowledge on it and want education in – so, it's a good program.

Q: Yeah, okay. Now, we talked a little bit off camera, or whatever it's called, about have you seen perceptions and attitudes have changed towards Didthul? I talked to Uncle Fred about the name change and how he had someone have a go at him about just changing the name, and he was sort of like, well that name, for us has always been there, you know. But he thought that about ten years ago, it was kind of time.

A: Yeah, I think it was well and truly time. And I mean the example was set down, down the south coast with Mount Dromedary being dual-named Gulaga.

Q: Yep, and then there's also Uluru.

A: Yeah, Uluru, that was before that, yeah. I think, yeah, just those examples alone are just – and there's been just acknowledgement of the history of place and country that, yeah, there was a lot, there was, even association before European settlement- … (talking over each

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other) and I think that's a great thing, and it's a positive thing that people are realising that.

Q: Yeah.

A: And yeah, certain people drive it, obviously, members of the aboriginal community, but also people with strong connections to this area, non-aboriginal people. Another example is the castle, which is a prominent feature to the north-west of here, and a popular walk. Its aboriginal name is Kiyoya, and so, that's probably the next one that's going to get the dual naming.

And yeah, Uluru seems to have – for me, it's something – I call it Uluru now-

Q: Yeah, yeah, and it's generational changes, as well, yeah.

A: Yeah, yeah. Gulaga, I like Gulaga – Mount Dromedary – I think, yeah, Didthul's growing like, at work we have sort of because Pigeon House, it's just a habit to say it

Q: Yeah, yep, yeah.

A: I like it, and it's starting to stick now, and it's just-

Q: Yeah, yep, even in the time that I've been here, which is only like, I don't know, ten days, I've really changed. It just comes so much more naturally-

A: Just comes naturally, yeah. That's right. Initially, you think it's a bit of a tongue twister.

Q: Yeah.

A: So, yeah, I think it's fantastic. I don't talk to a lot of bush walkers about that, in terms of perceptions changing, and I think the fact that there's that name change and people are seeing it on signage, and yeah-

Q: Will signage – how often does signage change in National Parks?

A: Well, you know, we're writing it in text and we're writing it on our website. I'm pretty sure it's- … (talking over each other) dual name.

Q: Yeah, it is, yeah, yeah.

A: And so, yeah, I think, as the timber signs probably need changing around here, they'll be updated, and then perhaps a little bit more … (unable to understand) about the site too, some general, basic interpretation in the car park here, maybe talking about-

Q: Yep, well that's-

A: About the meanings and-

Q: As I'm sitting here thinking on the top of my head, I guess my artwork is probably a little bit about that. So, I'm hoping to maybe have some kind of info with my work when it's hanging up.

A: Good, great.

Q: But that was just me asking permission to do that.

A: Yeah. I don't see a problem with that.

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Q: Okay. Do you want to - maybe think about this? I've asked everyone to just think about five words to describe how you feel or think about Didthul, but as you're thinking of those, anything else that you might want to add that's got some personal insight?

A: Okay. Five words.

Q: It doesn't have to be five.

A: No, well, I guess – yeah, to me, I look at Didthul across landscape is like the gateway, almost, to the Budawangs, the wilderness area, because of the – it's not necessarily the gateway, but you walk up-

Q: The landmark.

A: You get to the top, and you look out, and it just inspired me, as a child, looking out to the greater wilderness area, and just, you know, exploring my imagination to think about the other areas to explore. So, to me, it's a bit like that, and I'm sure that a lot of other people see it like that, and they sort of get up there and look, especially to the north and west, and also the coastal views right down to the Gulaga, and up to … (unable to understand) and Jarvis Bay. So, yeah, just-

Q: The start of the wild, almost.

A: Yeah, that's right, it's – because it is, it's an amazing wilderness area, really, the Budawangs. So, to me, yeah, it's a bit like the southern extent of that, and as you look out, it's a bit of a visual gateway, I guess.

Q: Mm-mm, alright.

A: Yeah, it's – what else?

Q: Is it – anything else- … (laughing).

A: I'm trying to think what it is. Yeah, well obviously, it's that there's a cultural … (unable to understand) so, it's – yeah, it … (inaudible) geologically significant, it's sort of, being the sort of the … southern remnants of the Sydney basin- … (talking over each other) so, in this area-

Q: Okay, yeah, that's something I just thought of, like if you can talk about, yeah, the geology or the flora and fauna?

A: Yeah, yeah, well it's significant. Firstly, with geology, it's – you know, a lot of people think it might be an old volcano core, because you get those landscapes, but it's actually those, yeah, those top parts of the mountain are conglomerate rocks, so it's – so, they're old marine sediments, basically, and it's the same with some of the other prominent peaks around here. You know, the rest of it's been dissected and eroded through bigger rivers, but yeah, they're sort of the remnants of the, and the southern remnants of the greater Sydney basin, so it's, geologically, pretty significant.

And the flora and fauna, yeah, it's-

Q: These trees, I notice everywhere. Can you tell me what they are?

A: Yeah, the ones with the rough bark at the base and the smooth upper branches, they're Eucalyptus Siberi, or silver-top ash.

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Q: Silver-top ash.

A: Yeah, they're quite a common species. They tend to grow – they're quite diverse, they grow in some coastal areas, and they tend to grow in some pretty hard, rough, rocky country, on the ridges. As you get up towards the top, you get into some woollybutts, and there's quite a rare eucalypt called Pigeon House Ash.

Q: Oh, okay.

A: IT's like a sort of a type of sort of Mallee eucalypt, it's quite small, and it's growing and sort of exposed in wild sort of sites, and that's quite unique to this Budawang, sort of … (unable to understand) range, which is a range that sort of runs from here up to the north.

Q: I noticed on the top there was a tree that had sort of more stringy bark coming off it. Would you know?

A: Yeah, it may have been one of the woollybutts.

Q: Okay.

A: Yeah, potentially.

Q: Oh, yeah, I think – yeah, okay.

A: Yeah, it's called a stringy woollybutt. There actually are stringy bark trees, as well.

Q: And my husband pointed out some orchids that grow on the side of the rocks, and they're apparently significant, and rare.

A: Yeah, yeah, there's quite a lot of orchids around. I'm not sure which species you're referring to, but yeah, a lot of interesting orchids. There's lots of different – there's lots of different pea sort of species. Yeah, it's pretty diverse, bush. You get, especially up on top, you get a lot of Mallee heath country, so sort of on those more exposed slopes. It's pretty poor soils, you know, sort of sandstone based soils, but you get some pretty diverse heath country, Mallee heath, and then you get cool moist gullies, south facing slopes, you get a lot of – some remnant cool temperate rain, rain forest, even in some of the gullies.

Q: Yep.

A: Yeah, so, it's pretty diverse, but given that you've got the – you know, the landscape, which provides the different micro-climates for plants and animals.

Q: Yeah, and depending where – the side of the mountain is facing will change the ecology.

A: That's right. That's right, it's kind of back down to the physiology of the plants. You've got, yeah, plants that have evolved to suit different conditions, and they fill those little niches, and over time they keep evolving. So, yeah, you've got a lot of different micro-climates, I guess, and then soil types as well.

Q: And has that been pretty well preserved, do you know?

A: Yeah, well it has. I mean-

Q: Has there been much change, like, would you?

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A: I mean, there would have been some forestry that occurred in these areas back in the earlier days, some logging. The fact that the country is so rugged and inaccessible, it sort of – it's pretty much allowed these systems to evolve, pretty much naturally, I mean there's possibly been some changes to fire regimes over time.

Q: Yeah. Has there been any major fires? Do you know of?

A: Yeah, there's been big fires that have passed through here. There hasn't been a lot of huge ones in recent years, but back in the late sixties there were some bigger ones that passed right through. And you get a lot of lightning strikes that sort of start the fires out here, but they tend to – because lightening tends to strike sort of the higher peaks, it tends to be … (unable to understand) fire, back fire that's backing down the slopes, so you don't have such high intensity fires, naturally, but we tend to – with fire management, we tend to extinguish them pretty quickly these days, as well. But we're doing some bigger burns, in terms of fire management, prescribed burns, we're doing some sort of larger landscape burns in some of the areas where, yeah, I guess we assess these areas in terms of fire history, and so, areas which haven't seen fire for sort of over thirty years, they're potentially targeted for a prescribed burn, you know, out in the landscape, we don't tend to have containment lines around some of these burns. So, yeah, we're probably replicating some of the natural fire regimes in that way, which is good.

Q: Yeah, yep.

A: I guess the last thing you want is to have a big wildfire come through and just take out the whole area in one big high intensity fire. I guess by managing fire in that way, you tend to get a bit more of a mosaic through the landscape with fire intensity, which is probably more of a natural regime.

So, yeah, I guess back to your original question, has it changed much, probably not, because it is so rugged and inaccessible.

Q: And I noticed on the signage at the top of the car park, it pretty much says that there's not much signage and direction because the aim is to keep it quite-

A: That's right. Yeah, that's the whole idea of wilderness-

Q: Humanless.

A: Yeah, the whole concept of wilderness is to, in terms of human use, is to promote self-reliant recreation. So, you know, the bushwalking, minimal impact type activities, and your signage, really only – and if it's based on safety, a real safety concern somewhere out in the middle of the wilderness, we might have a directional sign or something, but-

Q: And is that part of your responsibility? Like, as I was coming here, using Google maps and it didn't work very well, I was thinking, you know, there must be people out there, quite a lot, and are you the point of contact if people are lost, or?

A: Yeah, National Parks give you, yeah, I guess a support role with any search and rescue activity with the police. We probably used to have a lot more involvement before personal locator beacons and EPIRBS became more widely used by people, because people, if they hadn't returned from a bushwalk, you know, the authorities would be notified and it would trigger a sort of a search and rescue activity, and National Parks would often guide police into these remote areas to look for them. But quite often people, you know, carrying mobile phones will

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get to a high point and make a call, or set off their EPIRB, and the Westpac helicopter would be hovering over them in forty minutes to pull them out. So, we tend to have less and less involvement with search and rescue. But certainly, a big responsibility for us is maintaining the main walking routes through the wilderness. Obviously, Pigeon House is a – it's a special one, because it's such a high visitation point.

Q: Has there ever – when I started this project, and I needed to consult with the local aboriginal land council, I suddenly thought, maybe we shouldn't be climbing up to the top. Has that been discussed?

A: It hasn't been raised, no.

Q: No.

A: I know Uluru has- … (talking over each other) experience. Yeah, I've never been approach by the aboriginal community-

Q: Well, I asked them. I asked Shane, and he said, oh, no, I don't have a problem with it, as long as people understand that there's significant sites, and that they respect them. And I guess, when I did this walk, again for the first time after thirty-five years, I realised it hadn't – I had strong memories, but I was really disappointed when I saw this graffiti, like spray-painting in the cave. I don't know, getting that cultural change of understanding that respect of the bush and the significance of the place.

A: Yeah, I think it could be promoted more, just to give people a bit better understanding. I mean, even the cultural significance side, you know, just respecting other people's experience by not defacing-

Q: Yeah, yep.

A: But you're always going to get that element in society, who don't necessarily respect that, and are going to – and part of our job is to sort of remove that graffiti. And yeah, it's a challenge with promoting the significance, cultural significance of a site, and educating people, and- … (talking over each other) impact.

Q: It's a fine balance, isn't it? Yeah.

A: Yeah.

Q: Yep. And you know, it's always going to – you'll never necessarily have a feeling that it's right, in a way, that there's always this kind of equilibrium that's going on. I'm really interested in that.

A: Yeah. An example is people often camp in caves in the Budawang wilderness area, and there are certain caves, which there's a lot of stone artefacts, significant shelters, but they've been used quite commonly by bushwalkers. If you were to fence that little cave off and put a sign saying please don't camp, you know, this is a significant site, you'd probably find that a lot of those stone flakes and artefacts will be- … (talking over each other) taken and souvenired, and so, by – so, it's a hard one to manage. You just leave it how it is and let people use it, and then, hopefully not take artefacts-

Q: But then you might get a prompt in some way that's not about putting up a fence, but saying you might not realise this, or, yeah, it's like the tone, sometimes has to be the right-

A: Mm, that's right, yeah. It's a challenge. I think it's about working with the aboriginal community to see what they think is the

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right way to go with these sites. I think if people stay on the main track, I guess for us, by providing some good reasonable quality walking tracks that people will want to stay on. But you know, you can never stop people branching off those tracks and exploring, and yeah. I think the site needs to be – the interpretations of this site probably need to have a bit more focus on the aboriginal significance of the site-

Q: And just working, like you said, working with people, and even doing quotes, because then it's like it's not claiming that – there might be contrast in how different people interpret significance, but if people are happy to have it, and their name or their people quoted in that way.

A: That's a good idea, yeah.

Q: Yeah, alright, I think we've talked – do you think we've talked enough?

A: Yeah, I'm happy with that.

Q: Okay.

A: Are you happy with that?

Q: Yeah, thank you.

A: That's okay. No, it's good to talk about the site, actually. It'd be nice to get – be nice to have a chat with Fred about it

(Recorder switched off)

Appendix 7: Transcript

Interview with Leanne Barford, Murramarang of Dhurga language group, Project Manager, Ulladulla Local Aboriginal Land Council, 3 October, 2017, Ulladulla Local Aboriginal Land Council, Deering St, Ulladulla

Interview transcribed by
Sharyn Taylor Transcribing & Secretarial

Participants:
Q: Interviewer
A: Participant

(Note: If correct spelling of words are unknown, or non-dictionary words – they have been transcribed as sounded.)

Q: Hi Leanne, thanks for agreeing to an interview. I'll just start off with asking you to tell me about your connection to Didthul?

A: Yeah, so my connection culturally to Didthul is Didthul is very important to the Murramurang people, it's a symbol of – well, the Murramurang people believe that Didthul was Mother's breast which is what Didthul means and she gave life to the land around her and its people. So it's also a female women's site, so to me that's kind of a special feeling to know that's been celebrated for so many thousands of years and she's still there doing exactly what she was doing with my ancestors. So that's my connection culturally. I drive past Didthul on the way home every day and it's always something I look out for, I always look for her; sunset's amazing, it's a really spiritual feeling to have her there especially because I know what it meant to my ancestors.

Q: I'm going to skip to the last questions or one of the last questions, have you seen perceptions and attitudes change towards Didthul maybe in your lifetime?

A: Not really, I guess the only attitude I've seen change – I wasn't really culturally connected when I was a kid, but the only attitudes I've changed is the naming of her, it's gone from Pigeon House Mountain, a lot more people call her Didthul instead of Pigeon House Mountain, so I guess that's the kind of attitude that's changed.

Q: I thought that might be the case, I mean that's what I really noticed as a kid coming here, I only knew her as Pigeon House Mountain and I was really excited when I started looking to come back that she had an aboriginal name.

A: Yeah, exactly.

Q: Alright, explain how you think your connection to Didthul is informed by cultural or personal memories, I feel like you've kind of talked about that a bit, but maybe comment on growing up and maybe where you live now and that?

A: Yeah, so when I was a kid I didn't really have a connection to the mountain. I remember going out that way for camping a couple of times, but because we didn't really practise culture with my Dad it wasn't really something we spoke about.

Q: Do you remember the first time – have you climbed?

A: I haven't climbed.

Q: You haven't.

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A: I haven't, but I remember – I don't really remember – I remember that I didn't appreciate it when I was a kid and then when we were moving back – I moved away to Shell Harbour and then we came back about a year ago and we were looking at purchasing property and I'd said to my partner I'd really like to be able to see Didthul, it's really important for culture and it'd be great if we had a view of her from our place. So we went and had a look at a few places that did have a view and it didn't really suit our other needs, so we settled for seeing her on the track home, but it's a beautiful view of her, so we still see her every day.

Q: And just knowing that she's around I suppose.

A: Yeah, that's it.

Q: And I find I've kind of been doing it a bit like a game that every now and then she pops up and I don't know when she's going to appear and then she does.

A: Yeah. We've got two ways to go home, we can go Milton and through the farmland or we can go Wheelbarrow and I pick my son up from Milton preschool, so when I go I was like oh, I didn't know she couldn't see Pigeon House from this angle and then you go a bit further and then there she pops out. It was like oh, she must've been hidden behind the castle or one of the other ridges up there and then there she is.

Q: Maybe I guess if you can explain your own art practise and how you have a connection, you've talked about a work that you're working on at the moment that includes a reference to Didthul?

A: Yeah, so since I've been back and in this role I've started painting again and we have a small gallery which is more of a community gallery, it's not really based on making sales or the commercial side of things, it's more about practising culture and sharing that with other people and we were approached by Shoalhaven City Council to do a series of totem poles or bollards which we've made into totem poles and that series, there's twelve bollards or totem poles which reflect … culture from the bush to the sea and I chose to paint Pigeon House and what she means to me on one of the poles and at the top of the pole you have the silhouette of Pigeon House or Didthul and you have a lyre bird because there are a lot of lyre birds out there; you see when you're travelling on the tracks, they're daring off into the bush and you do hear a lot of them calling out. And then on top of Didthul is a woman's gathering circle with a woman giving birth in the middle because Didthul is a sacred woman site, it's got lots of sites on there that are for women only and so that's what I chose to paint. And then down the bottom you have the men and the children in ceremony waiting for the women to come back and that's kind of what I think maybe happened back in the day, that's kind of my interpretation and then you have women collecting bush cherries and other fruits for when they come back so they have something to eat.

Q: Oh, nice.

A: Yeah, so that's what that story is.

Q: Part of what I'm doing in my work is using kind of traditional western women's work, so my sewing and quilt and patchwork making, so I'm kind of interested in the blurring of women's and-

A: Like blending?

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Q: Blending, yeah so just you giving your own interpretation that's really lovely to have. And maybe finally but you can add anything else that you think might be relevant, do you want to just think of some words to describe how you feel when you think about Didthul?

A: I guess just spirituality or women, I think of women, I think of nurture. I think of abundance and life.

Q: Great, alright thank you.

A: No worries.

Q: Anything else?

A: That's all I think I have to say.

Q: Thanks Leanne.

A: But yeah, good on you for doing this, it's wonderful; can't wait to see the outcome.

Q: Thanks, yeah I'll definitely be in touch.

A: Excellent. No worries.

Q: Okay.

A: You can always email if you have any other questions if you feel like there's gaps in your research or something like that.

(Recorder switched off)

Appendix 7: Transcript

Interview with Kristine Carriage, Walbunja of Dhurga language group, Ranger, NSW National Parks and Wildlife Service, 6 November, 2017, via email

Interview with Kristine Carriage via email

Tell me about your connection to Didthul/Pigeon House Mountain?
I am a descendant of the area and the site is predominantly a womens' place/site.

Explain how you think your connection to Didthul/Pigeon House Mountain is informed by your cultural or personal memories? Maybe comment on your childhood and where you lived growing up?
I have lived and grown up on the south coast visiting the site/s (and other places of significance) with family (multiple generations) where oral history, songlines, and cultural knowledge/skills were taught, for instance, fresh water fishing, collecting bush medicine, arts/crafts and so on.

List five words to describe how you feel when you think about Didthul/Pigeon House Mountain?
Pride, connection (both tangible and non-tangible), healing, spirituality and resilience.

How do you see perceptions and attitudes have changed towards Didthul/Pigeon House Mountain? Would you like to show or share with me any personal insights to specific aspects of country?
There's still room for improvement, however, non Aboriginal People are starting to acknowledge and respect Aboriginal Cultural Heritage and its place in the landscape. It also represents a tangible and non-tangible link between our Ancestors and living Descendants.

Appendix 8: Final Ethics Report

Annual/Final Project Report

Human Research Ethics Committee

Federation UNIVERSITY • AUSTRALIA

Please indicate the type of report	☐ Annual Report ■ Final Report
Project No:	A16-135
Project Name:	The making and placing of a personal view: questions of place.
Principal Researcher:	Dr Carole Wilson
Other Researchers:	Dr Jill Orr Anna Farago
Date of Original Approval:	14 September 2016
School / Section:	School of Arts
Phone:	Anna 0419532076
Email:	annafarago@students.federation.edu.au or anna.pr.farago@gmail.com

Please note: For HDR candidates, this Ethics annual report is a separate requirement, in addition to your HDR Candidature annual report, which is submitted mid-year to research.degrees@federation.edu.au.

1) Please indicate the current status of the project:				
1a) Yet to start				☐
1b) Continuing				☐
1c) Data collection completed				■
1d) Abandoned / Withdrawn:				☐
1e) If the approval was subject to certain conditions, have these conditions been met? (If not, please give details in the comments box below)			■ Yes	☐ No
Comments:				
1f) Data Analysis	☐ Not yet commenced	☐ Proceeding	■ Complete	☐ None
1g) Have ethical problems been encountered in any of the following areas: **Study Design**			☐ Yes	■ No

Appendix 8 continued:

Annual/Final Project Report

Human Research Ethics Committee

Recruitment of Subjects **Finance** **Facilities, Equipment** **(If yes, please give details in the comments box below)**	☐ Yes ☐ Yes ☐ Yes	■ No ■ No ■ No
Comments:		

2a) Have amendments been made to the originally approved project?	
☐ No	■ Yes
2b) If yes, was HREC approval granted for these changes?	
■ Yes	**Provide detail:** ■ Yes **Application for Amendment to an Existing Project** ☐ Yes **Change of Personnel** ☐ Yes **Extension Request**
☐ No	**If you have made changes, but not had HREC approval, provide detail as to why this has not yet occurred:**
2c) Do you need to submit any amendments now?	
■ No	☐ Yes **Application for Amendment to an Existing Project** ☐ Yes **Change of Personnel** ☐ Yes **Extension Request** *** NB: If 'Yes', download & submit the appropriate request to the HREC for approval:** **Please note: Extensions will not be granted retrospectively. Apply well prior to the project end date, to ensure continuity of HRE approval.**

3b) Final Reports: Advise when & how stored data will be destroyed (Australian code for the Responsible conduct of Research Ch 2.1.1)
Secure filing cabinet in Dr Carole Wilson's office & password protected computer folders

4) Have there been any events that might have had an adverse effect on the research participants OR unforeseen events that might affect continued ethical acceptability of the project?	
☐ No	■ Yes *** NB: If 'yes', please provide details in the comments box below:**

Comments: Anna Farago's husband died suddenly in February 2018. The final project for the research was amended. The change involved moving the location of research from Gippsland, the site of Anna's childhood house, to Anna's current home in Montmorency.

5b) Final Reports: Provide details about how the aims of the project, as stated in the application for approval, were achieved (or not achieved).
(Australian code for the Responsible conduct of Research 4.4.1)

The research will contribute to the creative arts field in the layering of personal and collective interconnections of place, identity and memory. The research is an art based practice-led research project. The following aims as stated in the application have been achieved:

- Anna Farago made 5 large textile patchworks as creative works which were also used in performative and documentation photos and videos. Copies of these works are included in her exegesis and at her examination exhibition at the Post Office Gallery in June 2019.
- Anna held a total of seven conversational interviews with Indigenous and non-Indigenous rangers with connections to Darebin Parklands, Alphington Victoria and Pigeon House Mountain Didthul, Morton National Park, NSW.
- The third location and interviews which were to be held in relation to Anna's former childhood home in Gippsland were not completed. The reason was the sudden death of Anna's husband. The final project instead focused on Anna's current home in Montmorency. She made performative photos using a patchwork she hand-stitched over a year using fabric from her husbands shirts and dyed using foliage from bouquets as a prop in the photos. The stages of personal grief and her connection to the home environment were used to inform the work.

6) Publications: Provide details of research dissemination outcomes for the previous year resulting from this project: eg: Community seminars; Conference attendance; Government reports and/or research publications

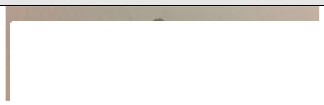
n/a

7) The HREC welcomes any feedback on:
- **Difficulties experienced with carrying out the research project; or**
- **Appropriate suggestions which might lead to improvements in ethical clearance and monitoring of research.**

Appendix 8 continued:

Annual/Final Project Report

Human Research Ethics Committee

8) Signatures			
Principal Researcher:	 Print name: Dr Carole Wilson	**Date:**	18/4/19
Other/Student Researchers:	 Print name: Anna Farago	**Date:**	17/4/2019
	…….. Print name: Dr Jill Orr	**Date:**	18/04/2019

Submit to the Ethics Officer, Mt Helen campus, by the due date:
research.ethics@federation.edu.au